SIX STAR OFFICE PRODUCTS

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# Report on the Sixth Session

## 5 July to 15 August

## 1948.

This report has been prepared by Ralph Berkowitz, Executive Assistant to the Director, and Thomas D. Perry, Jr., Executive Secretary. Figures for the financial statement have been furnished by James J. Brosnahan, Assistant Treasurer.

G. E. JUDD, Manager

October 1948.

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# OPENING EXERCISES OF THE SIXTH SEASON

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The Opening Exercises of the sixth session of the Berkshire Music Center were held at three thirty Sunday afternoon, July fourth, in the Theatre-Concert Hall at Tanglewood . Dr. Lewis Perry presided for the Trustees of the Boston Symphony Orchestra, welcomed the students and guests, and made some remarks about the Friends of the Berkshire Music Center . Dr. Koussevitzky, after introducing the members of the Faculty, made an address which is given on the following pages . After the address the members of the student body, conducted by Mr. Hugh Ross, sang Randall Thompson's "Alleluia" .

At the close of the Exercises, refreshments were served in the Tanglewood Gardens .

C O N T E N T S


| | Section |
|---|---|
| Opening Exercises, with Dr. Koussevitzky's address | 1 |
| The Faculty | 2 |
| The Student Body : | |
| Applications and Enrollment | 3 |
| Data regarding students | 4 |
| Scholarships | 5 |
| The Work of the Music Center | |
| Departments of the Music Center | 6 |
| Schedules, repertoire, personnel and programs for: | |
| Dept. I I - Orchestral Conducting | 7 |
| - Choral Conducting | 8 |
| Dept. II - Orchestral Playing | 9 |
| - Chamber Music | 10 |
| Dept.III - Composition | 11 |
| Dept. IV - Opera | 12 |
| Song Repertoire | 13 |
| Opera and Chamber Orchestra | 14 |
| Dept. V - Chorus and Small Choir | 15 |
| Orchestra | 16 |
| Additional activities and courses of study | 17 |
| Student Council and Alumni Association | 18 |
| Dedication of the Little Red House | 19 |
| Programs of the Berkshire Festival and Special Concerts | 20 |
| Calendar of Events at Tanglewood | 21 |
| Dormitories, Transportation, Buildings, Library | 22 |
| Financial Statement | 23 |
| Appendices: | |
| Application Forms | 24 |
| List of Students of the 1948 session | 25 |

ADDRESS OF DR. KOUSSEVITZKY AT THE OPENING EXERCISES OF THE BERKSHIRE MUSIC CENTER

July 4, 1948

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It is always a deep joy to welcome everyone of you - old timers as well as new comers - to Tanglewood.

It is also gratifying to realize that the Berkshire Music Center is steadily growing as an institution of permanent value. This is proved by the widening interest and support of the Friends of our Music Center, for which we thank its Chairman, Dr. Lewis Perry, and is especially made evident this summer by the contribution of the Hawthorne Cottage by such a prominent and nation-wide organization as the National Federation of Music Clubs. To the former President of the Federation and the initiator of this project, Mrs. Guy Patterson Gannett, who is responsible for bringing the historical cottage to life for the use of our Tanglewood family, - we express our warm appreciation and gratitude.

Mentioning the Tanglewood family brings to mind another heartening event in the past year: the founding of the Berkshire Music Center Alumni Association - a welcome sign of the enduring ties of Tanglewood and the growing nucleus of its past, present and future members.

Let me briefly speak here for all those to whom Tanglewood means more than a mere spot on the map of the Berkshire Hills. We have recently suffered a loss, which deeply affected and saddened our hearts: it is the passing of Mrs. Hepburn, who was born on this very soil, who had dreamed of music as a child on these very grounds and whose devotion for music in later years led her to offer Tanglewood as a sanctuary for the creation in America of a world center of music, culture and the arts. Her memory shall live among us as it shall forever live in Tanglewood.

On this opening day of our sixth season, once again we are ready for a full program of the Berkshire Music Center, to which our faculty has given much

thought and in which we shall take active part. As in the past seasons, the measure of our intent and capacity to immerse ourselves in music will bear fresh evidence of the productive experience and results of our work. When preparing for our season and addressing you, my young friends, I think of you not as a group of young people of average student age, but as mentally and artistically mature, above the average. I am, therefore, speaking of music not in a limited and strictly professional sense, but in a universal aspect, which is in line with the concept of our Music Center. The fact that we live in an extraordinary age cannot be overlooked.

The physicist calls it the atomic age; the mystic sees in it the approach of apocalyptic times; the world-view of the musician must encompass both, - for the musician holds his head in the clouds, and his feet on the ground. His creative vision and inspiration carry him above and beyond his times; yet his work marks his epoch and leaves "foot-prints on the sands of time." In our eventful and disturbing age, we traverse a world of unrest, of changing values and crumbling frontiers. Within this year we witnessed the loss of independence of several countries; the expansion of power of others; the advent of a new state born of ancient roots in blood and strife; the slaying of one, who has truly been called the apostle of peace, by the hand of a fellow countryman. We further witnessed an act of moral injustice, committed against the creative freedom and genius in our own artistic realm. Shall we remain silent when art is attacked at its very roots and when abnormal pressure is allowed to take the place of truth.

We well know that art cannot be subjected to conditions of spiritual dependence: art cannot be dominated by external influences and crushed under the thumb of the mass. Who can judge the creative artist? Who has the temerity to condemn and morally persecute him, and lead him to surrender his personal independence and judgment? The sound criterion of a judge or critic of art should be both high and deep: a critic of art must not only possess high integrity and knowledge,

but also a profound insight into the creative work and mind. He must strive to develop, within himself, the power of penetration and illuminating sensitivity, so that he can perceive the mystery of the creative state and process, and from that basic perception he will proceed to build up a constructive criticism. Narrow-mindedness, subjectivity of views and submission to ideals other than the pursuit of truth, have no place in constructive criticism and authoritative judgment of the Arts. The loss of freedom brought upon the creative artist by external negative forces, is equivalent to the loss of life and to spiritual strangulation. But let the artist be on guard against no lesser dangers caused by his inner lack of moral fortitude, - which can be fatal and suicidal. A creative act - when truly creative- is always a mystery. If a creative artist is governed by motives other than the urge to create - he lowers his moral standard and loses the most precious thing of all - his creative freedom.

This is especially true in music. If a composer falls to the lure of predominant material interests, he clips the wings of his spiritual flight and creativity. The work of a composer cannot be weighed down and defeated by material ends. His aims and vision impell him to create an ethical, pure and elevated world- a world in which man can recover dignity, moral courage and spiritual force. Beethoven described music as "the entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend." We, musicians, are initiated into this higher order of knowledge; we are deeply aware of the transcendent power of music. Not by an armor of steel shall we help to restore faith to man, but by the pure, untarnished metal of our art. We shall not promise bread, work and housing to crowds, for we are not invested with the power of the ageless great inquisitor. But we have other gifts to offer which we know to be of lasting value to man.

It is surprising and disturbing to note, how little faith is shown by present-day leaders of humanity in the creative and regenerating capacity of spiritual

and cultural values. We read of millions of dollars assigned for the vast European Recovery Program, but all is to go for physical needs and none for the relief of the spiritual vacuum and cultural hunger of a sick mankind. Man indeed, has lost himself in the conflict with life: he is demoralized and stands on the verge of spiritual failure. The sickness of the human soul is revealed in many obvious ways, but more so in the hopelessness and meaninglessness of man's existence, and in the literary and philosophic trends of thought. America, the only country in our civilization spared the devastating results of the last War, was destined not only to become the custodian of cultural and artistic values, but also a leading country in the Arts, and especially in music. In Europe, however, one is not aware of it. The American "Marshall Plan" speaks primarily of the power and value of the dollar. To the morally hungry and mentally destitute people of Europe, America is still the dollar-making country, - the country of "mass-production" and material welfare, void of cultural foundation and interest. This misconception of America, and of the plentitude of American cultural life and her artistic achievements, must be corrected. Our belief in the blessings which art brings into the world is our creed. We believe that Art helps to release man from the grip of mental misery and blank fear; we believe that Art will triumph over excessive materialism and the cold reality and obsession of war.

While writing this and thinking of my voice as solitary in a desert, I happened to read an article which was like a response to my lonely call. This article by Raymond B. Fosdick is entitled: "Not Dollars Alone - Faith is also Needed." Let me quote from it: "There is a spiritual hunger in the world today that is not being satisfied by American export," - says the author, "the sickness of the human soul cannot be relieved by a diet of guns and machinery." Here is a word by a humanitarian, an American of high culture, a man of true heart and mind. We welcome this word because it rings from our own hearts.

In the first year following V.E.-Day, in 1946, I spoke from this stage in Tanglewood, of the need of spiritual food to a hungry and still bleeding world,

urging for the support of the Fine Arts by our Government and pointing to the importance of Art, as fortifying and completing the structure of the state. The years since have strengthened our faith and singled out the significant place of the musician in our world. The lofty mission of music of our time makes an increased demandupon the high moral standing of the musician, his integrity and complete devotion to his art. How far has the musician progressed on this ascending path? What is his actual standing in the life and society of our day? By way of an answer let us examine and question the past. In less than two centuries, the standing of the musician has undergone a remarkable evolution and counts three distinctive periods.

The first period finds the musician in the inconspicuous place of an "entertainer", a member of the staff and in the service of some princely European court. It was not unusual, for example, to read notices asking for a valet or a steward who would also be a good accompanist. It is interesting to note that despite these circumstances the musician of that period manifested an astounding spiritual independence, a profound individuality and exceptional creative powers, - for this was the epoch of such inimitable masters and geniuses as Haydn and Mozart, and partly covered the time of Beethoven.

The second period extends into the post-romantic era, when the musician finds himself wrapped in a cloak of exclusiveness and adorned with a halo of the privileged; he becomes "l'enfant gate" of his society which takes pleasure in his eccentricities - his long hair, and allows him to break accepted and conventional rules. The artist, however, was soon to realize the artifice of this position and to detect the condescending attitude of society to him. He was eager to free himself of such travesty and to claim recognition on equal grounds with society. Now we have entered a third stage -- a period which was pointed out to us by great artists who were also great men. It seems only yesterday that we had among us Paderewski - the musician-patriot statesman and aristocrat of the spirit. We still have with us - though not among us - Albert Schweitzer - the musician-phil-

osopher, scientist and humanitarian, who has set a singular example for mankind. The advent of such men announces a new era in music, an era where outer perfection brought to a definite point of attainment, does not suffice: where a new dimension is sought -- the infinite fourth dimension which rests with and within us. This elevated concept asks for a new spiritual strength, for an increased concentration and penetration into the innermost strata of self.

When a student decides to become a musician, let him first take counsel with himself. Does he possess the true gift and qualifications that give him a right to step upon the stage, where thousands of eyes watch him and thousands of hearts beat in anticipation of the message he is to bring through music and his art? Will he indeed open the gates of heaven and let the people experience ecstasy-were it for an infinitesimal moment; or will the gates stay closed and heaven remain a promise unfulfilled? A musician should realize that the new strength of which we speak lies in the coordination and cooperation of all his faculties, both as an artist and as a human being. He should be true to himself on as well as off the stage. We should be clean inside and out. "Strive for true humanity," says Goethe: "Become yourself a man who is true to his inner nature, a man whose deed is in tune with his character." The true artist-man will not submit to circumstances or to passing whims of society; rather, he will conquer circumstances and guide society, not with self-satisfaction but with self-confidence born of a full consciousness and acceptance of his mission and task. As one chosen by destiny and richly endowed by nature, the artist must have a sense of obligation toward those who are denied these riches. It is for him to repay nature and to offer his gifts to humanity, in all humility of heart, as an act of gratitude for the grace bestowed upon him.

B E R K S H I R E  M U S I C  C E N T E R - 1 9 4 8

S E R G E  K O U S S E V I T Z K Y ,  D i r e c t o r

T A N G L E W O O D - L E N O X, M A S S A C H U S E T T S

---

1 9 4 8

## F A C U L T Y

SERGE KOUSSEVITZKY, Director
Aaron Copland, Assistant Director
Ralph Berkowitz, Executive Assistant to the Director

Orchestral Conducting:

Serge Koussevitzky

Assistants to Dr. Koussevitzky:
Leonard Bernstein
Eleazar de Carvalho
Frederick Fennell

Chamber Music:
Gregor Piatigorsky

Assistants to Mr. Piatigorsky:
Ralph Berkowitz
Members of the Boston Symphony Orchestra

Composition:
Aaron Copland
Darius Milhaud

Opera:
Boris Goldovsky

Assistants to Mr. Goldovsky:
Nassan Abiskhairoun - Scenic Design
Sarah Caldwell - Stage Direction
Barbara Lawthers - Scenic Design
Jan Meyerowitz - Coach
Leo Van Witsen - Costuming
Felix Wolfes - Coach

Choral Conducting and Chorus:

Hugh Ross
Robert Shaw

Solfege:
Katharine Wolff

Analysis:
Irving Fine
Julius Herford

# INSTRUMENTAL FACULTY

Violin:
- Richard Burgin
- Alfred Krips
- Einar Hansen
- Clarence Knudson
- Vladimir Resnikoff
- George Zazofsky

Viola:
- Joseph de Pasquale
- Georges Fourel
- Eugen Lehner

Violincello:
- Jean Bedetti
- Alfred Zighera

Doublebass:
- Georges Moleux

Flute:
- Georges Laurent

Oboe and English Horn:
- Louis Speyer

Clarinet:
- Viktor Polatschek (deceased 27 July 1948)

Bass Clarinet:
- Rosario Mazzeo

Bassoon:
- Raymond Allard

Horn:
- Willem Valkenier
- James Stagliano

Trumpet:
- Georges Mager

Trombone:
- Jacob Raichman

Harp:
- Bernard Zighera

Tympani:
- Roman Szulc

Piano:
- Lukas Foss

Organ:
- E. Power Biggs

## APPLICATIONS AND ENROLLMENT

The number of applications in 1948 was considerably less than in 1947, probably due to the absence of the radio promotion for John Hancock Scholarships which existed in 1947:

| | 1941 | 1946 | 1947 | 1948 |
|---|---|---|---|---|
| Applicants: | 796 | 858 | 1135 | 934 |
| Students enrolled: | 338 | 423 | 426 | 460 |

The size of the departments, comparing the fifth with the sixth seasons (these figures contain much duplication, since many students participated in more than one activity):

| | 1947 | | 1948 | |
|---|---|---|---|---|
| | Applied | Enrolled | Applied | Enrolled |
| Dept. I - Orchestral Conducting | | | | |
| Active | 102 | 3 | 88 | 3 |
| Auditor | 89 | 53 | 69 | 57 |
| Choral Conducting | | | | |
| Mr. Ross - Active | 12 | 12 | 11 | 8 |
| Auditor | 14 | 2 | 9 | 5 |
| Mr. Shaw - Active | 43 | 8 | 32 | 7 |
| Auditor | 41 | 16 | 42 | 27 |
| Dept. II- Orchestral Playing | 368 | 95 | 337 | 102 |
| Chamber Music | 377 | 110 | 348 | 125 |
| Dept.III- Composition | 62 | 16 | 48 | 16 |
| Mr. Copland | | | | 8 |
| Mr. Milhaud | | | | 8 |
| Dept. IV- Opera | | | | |
| Singers | 288 | 29 | 302 | 31 |
| Production | 29 | 11 | 28 | 14 |
| Auditor | 33 | 34 | 32 | 29 |
| Orchestra | 17 | 16 | 4 | 23 |
| Dept. V - Orchestra | 82 | 70 | 42 | 36 |
| Chamber Music | 88 | 70 | 49 | 36 |
| Chorus | 119 | 92 | 102 | 98 |

# DATA REGARDING STUDENTS

| Sex: | 1941 | 1946 | 1947 | 1948 |
|---|---|---|---|---|
| Men | 169 (50%) | 232 (55%) | 259 (61%) | 283 (62%) |
| Women | 169 | 191 | 167 | 177 |
| | 338 | 423 | 426 | 460 |

Age Groups:

81% of the students in 1948 were under 30, 61% under 25. In 1946 and 1947 the comparable percentages were - 1946, 73 per cent and 50 percent; 1947, 82 percent and 55 per cent.

| | 1941 | 1946 | 1947 | 1948 |
|---|---|---|---|---|
| 19 or less | 59 | 58 | 77 | 87 |
| 20 - 24 | 128 | 155 | 167 | 194 |
| 25 - 29 | 67 | 99 | 104 | 96 |
| 30 - 34 | 29 | 43 | 39 | 37 |
| 35 - 39 | 26 | 27 | 18 | 24 |
| 40 and over | 29 | 39 | 21 | 22 |
| | 338 | 423 | 426 | 460 |

Geographic Dristribution:

| | 1941 | 1946 | 1947 | 1948 |
|---|---|---|---|---|
| Number of states: | 34 | 36 | 37 | 40 |
| District of Columbia : | yes | yes | yes | yes |
| Number of foreign countries (including Canada and Alaska) | 9 | 10 | 14 | 16 |

The states most represented:

| | |
|---|---|
| New York | 121 |
| Massachusetts | 59 |
| Pennsylvania | 38 |
| Illinois | 31 |
| Ohio | 20 |
| Connecticut | 15 |
| California | 14 |
| Indiana | 14 |
| New Jersey | 13 |
| Michigan | 9 |
| Alabama | 7 |
| Rhode Island | 6 |
| Missouri | 6 |
| Minnesota | 6 |
| Florida | 6 |

Foreign countries represented:

| | | |
|---|---|---|
| Europe: | | |
| France | 2 | |
| Norway | 2 | |
| Germany | 1 | |
| England | 1 | |
| Denmark | 1 | |
| Spain | 1 | |
| | | 8 |
| Near East: | | |
| Palestine | 3 | 3 |
| Far East: | | |
| Philippines | 1 | |
| China | 1 | |
| Australia | 2 | |
| | | 4 |
| Canada: | | 6 |
| Latin America: | | |
| Cuba | 1 | |
| Brazil | 1 | |
| Argentina | 1 | |
| Uruguay | 1 | |
| Venezuela | 1 | |
| | | 5 |
| Total from foreign countries: | | 26 |

FOREIGN COUNTRIES. ( 26 students from 16 countries)

EUROPE

| | | |
|---|---|---|
| **France** | | |
| Chalas, Marcel Emile | Paris | Choral Conducting Auditor |
| Tejada, Jose | Biarritz | Orchestral Conducting Auditor affiliated with Composition Dept. |
| **Norway** | | |
| Sjoen, Alf H. | Oslo | Department II Orchestra - Violin |
| Finnoes, Asbjorn | Oslo | " " " - Viola |
| **Germany** | | |
| Herz, Herman | Munich | Department IV -Conducting-Coaching |
| **England** | | |
| Rubens, Beryl | Cardiff | Department II Orchestra - Violin |
| **Denmark** | | |
| Bengtsson, Erling | Copenhagen | " " " - 'Cello |
| **Spain** | | |
| Iglesias, Antonio | Madrid | Orchestral Conducting Auditor affiliated with Composition Dept. |

FAR EAST

| | | |
|---|---|---|
| **Philippines** | | |
| Gaston, Conchita C. | Manila | Department IV - Opera Dramatics |
| **China** | | |
| Ma Si Hon | Shanghai | Department II Orchestra - Violin |
| **Australia** | | |
| Clynes, Manfred | Melbourne | " " " - Piano |
| Firkins, John | Sydney | " IV - Scenic Design |

NEAR EAST

| | | |
|---|---|---|
| **Palestine** | | |
| Brun, Herbert | Tel-Aviv | Composition - Mr. Copland |
| Starer, Robert | Jerusalem | Orchestral Conducting Auditor affiliated with Composition Dept. |
| Zeitlin, Zvi | Tel-Aviv | Department II Orchestra - Violin |

LATIN AMERICA

| | | |
|---|---|---|
| **Cuba** | | |
| Urfe, Orestes | Havana | Department II Orchestra - String Bass |
| **Brazil** | | |
| Krieger, Edino | Santa Clara | Composition - Mr. Copland |
| **Argentina** | | |
| Sebastiana, Pia | Buenos Aires | Composition - Mr. Copland |

LATIN AMERICA

| | | |
|---|---|---|
| Uruguay | | |
| Tosar, Hector | Montivideo | Composition - Mr. Copland |
| Venezuela | | |
| deMajo, Cecilia | Caracas | Department II Orchestra - Harp |

CANADA

| | | |
|---|---|---|
| Diamond, Hillel | Toronto | Department II Orchestra - Viola |
| Pack, Rowland | Toronto | " " " - 'Cello |
| Grescoe, Donna | Winnipeg | " " " - Violin |
| Seigel, Hyman | Toronto | " " " - Violin |
| Murray, B.Olive | Windsor | " IV " - Trumpet |
| Coupal, Sandra C. | Ottawa | " V Chorus |

# E D U C A T I O N A L  B A C K G R O U N D S

Academic Levels:

| | |
|---|---|
| High school graduates | 453 |
| Bachelor of Music | 95 |
| Bachelor of Arts | 92 |
| Master of Music | 39 |
| Master of Arts | 25 |
| Bachelor of Science | 22 |
| Doctor of Philosophy | 1 |

Colleges represented: 307 students represented 139 colleges.

| | |
|---|---|
| Columbia University | 13 |
| New York University | 12 |
| Brooklyn University | 11 |
| Boston University | 10 |
| Oberlin College | 9 |
| Northwestern University | 8 |
| University of Michigan | 7 |
| Harvard College | 7 |
| University of California | 6 |
| University of Chicago | 6 |
| University of Illinois | 6 |
| University of Pennsylvania | 6 |
| University of Indiana | 6 |
| Carnegie Inst. of Technology | 5 |
| University of Wisconsin | 5 |
| Yale College | 4 |

Music schools represented: 223 students represented 186 music schools.

| | |
|---|---|
| Juilliard School | 59 |
| New England Conservatory | 40 |
| Curtis Institute of Music | 19 |
| Eastman School of Music | 14 |
| Manhattan School of Music | 11 |
| Oberlin Conservatory | 9 |
| Mannes School | 7 |
| Westminster Choir School | 7 |
| Cincinnati Conservatory | 6 |
| Cleveland Institute of Music | 6 |
| Longy School | 5 |

Graduate schools represented: 92 students represented 45 Graduate schools.

| | |
|---|---|
| Columbia University | 11 |
| Juilliard School of Music | 10 |
| Northwestern University | 8 |
| Eastman School of Music | 6 |
| Yale University | 4 |
| New York University | 4 |
| University of Michigan | 4 |
| Iowa State University | 3 |

Former students: 31 % of the students of the 1948 session had attended the Berkshire Music Center previously.

| | |
|---|---|
| 1940 | 4 |
| 1941 | 6 |
| 1942 | 10 |
| 1946 | 37 |
| 1947 | 86 |
| Total former students: | 143 |

Student occupations:

| | in 1947 | in 1948 |
|---|---|---|
| Students | 236 | 260 |
| Teachers | 59 | 91 |
| Players in symphony orchestras | 26 | 65 |
| Other occupations | 40 | 43 |
| No answer | 65 | 1 |
| | 426 | 460 |

## S C H O L A R S H I P S

The policy of the Berkshire Music Center regarding the award of tuition scholarships is that no student whose talents and degree of achievement make attendance at Tanglewood a benefit to him and to the Music Center shall be prevented from enrolling because he cannot pay. For the most part this applies to tuition only. In conspicuously needy cases an effort was made to help with living expenses: for example, the two winners of the Steinert Award were allowed to use the award toward their dormitory charges, and were given a tuition scholarship by the Music Center. In fourteen other cases, free room was provided in Drake House and in the garage and barn at Tanglewood .

A total of 109 tuition scholarships was given by the Music Center, an increase of 24 over 1947 . Of these 14 were work scholarships given for services rendered as personnel managers of the orchestras, assistant librarians, stage assistants, and so forth .

A total of 105 students attended as veterans under the G.I. Bill of Rights, as against 123 in 1947 . The decrease in the number of G.I. students corresponds quite closely to the increase in the number of scholarships awarded. The G.I.Bill will continue to fall off as the student's eligibility is exhausted, and requests for scholarships will doubtless increase in proportion .

Comparison - 1947 with 1948:

| | 1947 | | | 1948 | | |
|---|---|---|---|---|---|---|
| | Tuition | | Maintenance | Tuition | | Maintenance |
| Music Center Scholarships | 67 | $7760. | - - - - | 95 | $10,920. | 1 - $100 |
| Work Schol. | 18 | 2040. | 1 - $150. | 14 | 1,620. | 14 free room |
| TOTAL | 85 | $9800. | 1 $150. | 109 | $12,540. | 15 $100 plus rooms |

Total value of scholarships from all sources, including G.I. Bill - -

231 - $29,273.34 240 - $28,691.92

NOTE: Since Music Center tuition scholarships have been actually waivers of tuition, the above figures represent value rather than cash-out-of-pocket. Maintenance amounts are real expenditures.

# BERKSHIRE MUSIC CENTER SCHOLARSHIPS

## Department II - Orchestral Playing

| | | | |
|---|---|---|---|
| Violin | Bernstein, Joseph | $120 | |
| | Brown, Ethel J. | 120 | |
| | Goldschmidt, Bernard | 10 | (Mrs. Dreyfus $110.) |
| | Grescoe, Donna | 120 | |
| | Heim, Doris | 120 | |
| | Ludwig, Irving | 120 | |
| | Hon, Ma Si | 120 | |
| | Sjoen, Alf H. | 120 | |
| | Staples, Gordon | 120 | |
| | Weisman, Vladimir | 120 | |
| | Wilfinger, Gottfried | 120 | |
| | Yeskin, Doris | 120 | |
| Viola | Brown, Beatrice | 10 | (Mrs. Dreyfus $110.) |
| | Diamond, Hillel | 120 | |
| | Finness, Asbejorn | 120 | |
| | Israel, Theodore | 120 | |
| | Karol, Robert | 120 | |
| | Montoni, Raymond | 120 | |
| | Bloom, Michael | 120 | |
| 'Cello | Bengtsson, Erling | 120 | |
| | Davis,Yvette | 120 | |
| | Haste,Holly | 120 | |
| | Moore, Kermit | 120 | |
| Bass | Millen, Harry I. | 120 | |
| | Wolodkin, Nina | 120 | |
| | Yokom, Virginia | 120 | |
| Flute | Kole,Richard | 120 | (free room) |
| Oboe & English Horn | | | |
| | Hewitt, Burton | 120 | |
| | Roller, Wayne | 120 | |
| Clarinet | Camarda, Antonio | 120 | |
| | Munger, Leland | 120 | |
| Bassoon | Jacobius, Gunter | 120 | (free room) |
| | Skelton, William | 120 | |
| Trumpet | Babcock, William | 120 | |
| | Hois, Charles | 120 | |
| Trombone | Neiger, Millard | 60 | |
| | Owens, Joseph Herbert | 120 | |
| Tuba | Greeley, Carleton | 120 | |
| Harp | Rushford, Colette | 120 | |
| Tympani | Ball, Geraldine | 120 | |
| Percussion | Spery, Joseph | 120 | |

Department III - Composition

| | | |
|---|---|---|
| Gratch, Olga | $140 | |

Department IV - Opera Singers

| | | |
|---|---|---|
| Brumfiel, Juanita | $ 70 | |
| Curtin, Phyllis | 140 | |
| Davis, Eleanor | 140 | |
| DeLoache, Benjamin | 70 | |
| Faull, Ellen | 10 | (Sigma Alpha Iota $130) |
| Gardner, June | 140 | |
| Garon, David | 140 | |
| Miller, Herman | 70 | |
| Parker, Virginia | 70 | |
| Poleri, David | 140 | (free room) |
| Ramoska, Biruta M. | 140 | |
| Rounesville, Robert | 140 | |
| Schnittke, Glenn | 140 | |
| Vose, Madelyn | 70 | |
| Whiting, Peggy Lee | 140 | |

Department IV - Orchestra

Violin

| | | |
|---|---|---|
| Carr, Norman | 120 | |
| Davis, Sylvia | 120 | |
| Mansfield, Newton | 120 | |

Viola

| | | |
|---|---|---|
| Johnson, Mildred | 100 | |

'Cello

| | | |
|---|---|---|
| Eskin, Jules | 120 | |
| Wilmers, Susanne | 120 | |

| | | | |
|---|---|---|---|
| Bass | Smith, Charlotte | 120 | |
| Flute | Dahlborg, Ramona | 120 | |
| Oboe | Simms, Ernest | 120 | |
| | Kaplan, Melvin | 120 | |
| Clarinet | Waller, Richard | 120 | |
| Bassoon | Glickman, Loren | 120 | (free room) |
| | Pugh, Russell | 120 | |
| Horn | Levine, Stanley | 120 | |
| Trumpet | Murray, Billie Olive | 120 | |

Department IV - Scenic Design

| | | |
|---|---|---|
| Crooks, W.Spencer | 120 | |
| Jakubowski, Frank | 120 | (free room) |
| Troupin, Dorothy | 120 | |
| Firkins, John | 120 | |

Department IV - Conducting and Coaching

| | | | |
|---|---|---|---|
| Heinbaugh, Helen | | $120 | |
| Bloch, Henry | | 120 | |
| Grossman, Herbert | | 120 | |
| Herz, Hermann | | 120 | |
| Page, Peter | | 120 | |

Stage Directing

| | | | |
|---|---|---|---|
| Barnard, Francis | | 120 | (free room) |

Work Scholarships

| | | | |
|---|---|---|---|
| Edson, Elizabeth | | 120 | Costuming |
| Rozzi, Dorothy | | 120 | " (free room) |
| Tupper, Louise | | 60 | " |
| Botti, Walter | | 120 | Assistant to Mr. Genereux (free room) |
| Koff, Richard | | 120 | " " " " " " |
| Schanzer, Wolfgang | | 120 | Accompanist--Mr.Ross |
| Yessin, Gerson | | 120 | " --Mr.Shaw |
| Kurkjian, Sarkis | (free room) | 120 | Personnel Manager Dept. V Orchestra |
| Parker, Alice | | 120 | Ass't. Librarian - Dept. V Chorus |
| Ostrowski, Frank | (free room) | 120 | Ass't. Librarian Dept. V Orchestra |
| Ogliby, Alex | | 120 | Personnel Manager Dept. V Chorus |
| Lloyd, Fannie W. | | 120 | Chorus Leader |
| Patterson, Alfred | | 120 | " " (free room) |
| Patterson, Barbara | | 120 | " " " " |

Special Scholarships

| | | | |
|---|---|---|---|
| DePasquale, Robert | | 120 | B.S.O. Family |
| Keaney, Helen | | 120 | " " " " |
| Knudson, Paul | | 120 | " " " " |
| Mager, Pierre | | 120 | " " " " |
| Speyer, Andre | | 120 | " " " " |
| Zighera, Francoise | | 120 | " " " " |
| Zighera, Frederic | | 120 | " " " " |
| Herford, Peter | | 120 | Special student |
| Pease, James | | 140 | " " $100.Main. |
| Clynes, Manfred | | 80 | Foreign student |
| Iglesias, Antonio | | 120 | " " |
| Tejada, Jose | | 120 | " " |
| Shefeluk, (Lloyd) Marie | | 120 | Special " |

SCHOLARSHIPS FROM OTHER SOURCES

Dr. Koussevitzky

| | | | |
|---|---|---|---|
| Kallir, Lilian | | 105 | Dept. II - Piano |
| Zeitlin, Zvi | | 295 | " " Violin |

Koussevitzky Music Foundation

| | | | |
|---|---|---|---|
| Gordon, Kenneth | | 400 | Dept. II Violin |
| Stemm, Mary | | 120 | " " Harp |
| Voth, Duane | (free room) | 120 | " " Oboe |

| | | |
|---|---|---|
| **National Federation of Music Clubs** | | |
| Allen, Robert | $120 | Dept. II - 'Cello |
| Butler, Martha | 295 | " IV - Auditor |
| Ferre, Lucretia | 295 | " " " |
| **ESCO Foundation (Palestine)** | | |
| Brun, Herbert | 315 | Dept.III - Composition |
| **EMPIRE Tractor Corporation (South American)** | | |
| Kreiger, Edino | 315 | Dept.III - Composition |
| Sebastiani, Pia | 315 | " " " |
| Tosar, Hector | 315 | " " " |
| **Louisville Philharmonic Society** | | |
| Dorris, Sue Frances | 295 | Dept. V - Chorus |
| **New England Conservatory of Music** | | |
| Gerstenberger, Richard | 120 | Dept. II - Horn |
| Hayes, Janet | 140 | " IV - Opera |
| **Sigma Alpha Iota** | | |
| Faull, Ellen | 130 | Dept. IV - Opera |
| Krug, Ruth | 120 | " II - 'Cello |
| **Delta Omicron** | | |
| Matthies, Eloise | 120 | Dept. II - - Piano |
| **Mrs. F.S.Crofts** | | |
| Flanagan, William | 200 | Dept.III - Composition |
| Strouse, Charles | 200 | " " " |
| **Mrs. Edwin Dreyfus** | | |
| Brown, Beatrice | 110 | Dept. II - Viola |
| Goldschmidt, Bernard | 110 | " " - Violin |
| Schoep, Arthur (free room) | 140 | " IV - Opera |
| Stolin, Sonia | 140 | " " " |
| **Mrs. Frank Cohen** | | |
| Starer, Robert | 295 | Dept. I--III |
| **Mrs. Albert M. Steinert** | | |
| Staples, Gordon | 125 | Dept. II - Violin |
| Wilfinger, Gottfried | 125 | " " - Violin |
| **Mrs. Albert E. Newton** | | |
| Viens, Edgar | 295 | Dept. IV - Auditor |
| **Berkshire Scholarship** | | |
| Clynes, Manfred | 75 | Dept. II - Piano |

The scholarship awards by the Berkshire Music Center were for the following amounts:

| Number | | Tuition | Value | |
|---|---|---|---|---|
| 11 | @ | $140. | $ 1,540. | |
| 86 | @ | 120. | 10,320. | |
| 1 | @ | 100. | 100. | |
| 1 | @ | 80. | 80. | |
| 5 | @ | 70. | 350. | |
| 2 | @ | 60. | 120. | |
| 3 | @ | 10. | 30. | |
| (1) | Maintenance | | | $100 |
| 109 (1) | | | $12,540. | $100. |

# SUMMARY OF SCHOLARSHIPS 1948.

| Source | Tuition Number | Tuition Value | Maintenance Number | Maintenance Value |
|---|---|---|---|---|
| Berkshire Music Center | | | | |
| Academic Scholarships | 95 | $10,920. | | |
| Dept. II - Orchestral Playing | 41 | | | |
| Dept. III - Composition | 1 | | | |
| Dept. IV - Opera - Singers | 15 | | | |
| - Orchestra | 15 | | | |
| Conducting-Coaching | 5 | | | |
| Stage Directing | 1 | | | |
| Scenic Design | 4 | | | |
| Special scholarships | 13 | | 1 | $100. |
| Work Scholarships | 14 | 1,620. | | |
| Total Awards by B. M. C. | 109 * | $12,540. | 1 | $100. |
| Scholarships from other Sources for Designated Students: | | | | |
| Veterans Administration (G.I.Bill of Rights) | 105 | $12,876.92 | Direct to Student | |
| Dr. Koussevitzky | 2 | 225.00 | 1 | $175. |
| Koussevitzky Music Foundation and Eastman School of Music | 3 | 360.00 | 1 | 280. |
| National Federation of Music Clubs (Newport, R.I.) | 3 | 360.00 | 2 | 350. |
| ESCO Foundation | 1 | 140.00 | 1 | 175. |
| Empire Tractor Corp. | 3 | 420.00 | 3 | 525. |
| Louisville Philharmonic Society | 1 | 120.00 | 1 | 175. |
| New England Conservatory | 2 | 260.00 | - - - - | |
| Sigma Alpha Iota | 2 | 250.00 | - - - - | |
| Delta Omicron | 1 | 120.00 | - - - - | |
| Mrs. F. S. Crofts | 2 | 280.00 | 2 | 120. |
| Mrs. Edwin Dreyfus | 4 | 500.00 | - - - - | |
| Mrs. Frank Cohen | 1 | 120.00 | 1 | 175. |
| Mrs. Albert M Steinert | | - - - | 2 | 250. |
| Mrs. Albert Newton | 1 | 120.00 | 1 | 175. |
| Berkshire Scholarship | | - - - | 1 | 75. |
| | 131 | $16,151.92 | 121 | $2,475. |

Contributions to General Scholarship Fund:

* RCA VICTOR (Berkshire Model) $11,500.00

* Beginning with the 1949 session, gifts for general scholarships (totalling $11,500. so far from RCA Victor) are being set up as a Revolving Scholarship Fund from which awards will be made and to which former scholarship holders, when they are able, will return the amount of their scholarship .

| TOTALS | 240 | $28,691.92 | 122 | $2,575. |
|---|---|---|---|---|

# DEPARTMENTS OF THE BERKSHIRE MUSIC CENTER

Berkshire Music Center activities were similar in the 1948 session to those of the previous summer. The five departments of the school contained within them all the enrolled students who were selected as follows:

**DEPARTMENT I** — ORCHESTRAL CONDUCTING

a) Active. Three students chosen by Dr. Koussevitzky.
b) Auditor. Accepted after interview, upon recommendation or information in application.

CHORAL CONDUCTING

a) Active. Accepted after interview or upon recommendation.
b) Auditor. Accepted upon information in application.

OPERATIC CONDUCTING AND COACHING

Accepted after interview.

**DEPARTMENT II** — ORCHESTRA AND CHAMBER MUSIC

Accepted after audition.

SONG REPERTOIRE

Available to active singers in the Opera Department and pianists in Department II.

**DEPARTMENT III** — COMPOSITION

Accepted only upon recommendation and after an examination of works submitted.

**DEPARTMENT IV** — OPERA

a) Opera Dramatics for Singers.
b) Scenic Arts.
c) Costuming.
d) Opera and Chamber Orchestra. Acceptance of qualified students only.
e) Auditors are accepted in the Opera Department upon information contained in application.

**DEPARTMENT V** — CHORAL SINGING & ORCHESTRAL PLAYING

Accepted upon information contained in application.

# D E P A R T M E N T  O N E  O R C H E S T R A L  C O N D U C T I N G

This class was divided into two parts; Active conductors and Auditors. The Active conductors were, Irwin Hoffman, Seymour Lipkin and Howard Shanet. Auditors numbered nearly sixty. The Active students received individual conducting instruction from Dr. Koussevitzky and Mr. Bernstein. They rehearsed the Department 11 Orchestra under supervision of Dr. Koussevitzky, Mr. Bernstein and Mr. de Carvalho. Each student conducted at all the Friday night concerts of this orchestra.

The Auditors class received class instruction from Mr. Bernstein in score analysis and the principles of conducting. This group formed their own orchestra for the purpose of giving each student an opportunity to conduct. These students also attended the rehearsals of the Boston Symphony Orchestra and the orchestra of Department 11. Several auditors were given the opportunity to conduct at the Reading Rehearsals of this orchestra on Monday afternoons.

Mr. Bernstein's Conducting Class was held three times weekly, each session being one hour and a half in length.

# DEPARTMENT ONE ORCHESTRAL CONDUCTING

## ACTIVE

Irwin Hoffman
Seymour Lipkin
Howard Shanet

## AUDITORS

Henry Aaron
David Abel
Edward Bonvalot
Howard Brubeck
Richard Chute
Thaddeus Cylkowski
Jay Dietzer
James Edington
Edward Roncone
Frank E. Fisher
Dorothy Holcomb
Raymond Jones
Franklyn Kingdon
Wayne Lazarus
Noel Lee
Paul de Leeuw
Lee J Pockriss
Saul Schechtman
William Burt
Harold Scott
Charles Selvig
Sayard E. Stone
Russell Stanger
Armand Vorce
Lionel Rudko
Antonio Iglesias
Lorna de Varon
Gilman Collier
John Hiersoux
Murdock D MacInnis
James Dutton
Hermann Herz
Herbert Grossman
Jose Tejada
Robert Cornman
Charles Schiff
John Iucle
Carmen Ficocelli
Claire Cossa
Robert Fraser
Curt Eisenberg
Eugene Kubat
Charles Roth
Charles Wise
Harold Wheeler, Jr.
Robert Starer
Thomas Schippers
Stanislas Dzakiewicz
Murray Schnee
Arthur Green
Doris Cylkowski
Clayton Williams
Charles D Beaschler
LeGrand Maxwell
Robert Jenkins
Thomas Frost
Piero Weiss

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 1
ORCHESTRAL CONDUCTING

FIRST WEEK
JULY 5 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9:30-12:30<br>11 Orchestra Reh.<br>SHED | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>11 Orchestra Reh.<br>SHED | 9:30-12:30<br>11 Orchestra Reh.<br>SHED | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>11 Orchestra Reh.<br>SHED | |
| 1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>GARAGE<br>OR<br>3-4<br>Elem. Solfege<br>CH.M.H.<br>4-5<br>Adv. Solfege<br>CH.M.H. | 1:30-3<br>Orch.Conducting<br>Class<br>CH.M.H.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 1:30-3<br>Orch.Conducting<br>Class<br>CH.M.H.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 1:30-3<br>Orch.Conducting<br>Class<br>CH.M.H.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>GARAGE<br>OR<br>3-4<br>Elem. Solfege<br>CH.M.H.<br>4-5<br>Adv. Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
ORCHESTRAL CONDUCTING

SECOND WEEK
JULY 12, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9:30-12:30<br>11 Orchestra Reh.<br>SHED | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>11 Orchestra Reh.<br>SHED | 9:30-12:30<br>11 Orchestra Reh<br>SHED | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>11 Orchestra Reh.<br>SHED | |
| 1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>BARN<br><br>OR<br>3-4<br>Elem. Solfege<br>CH.M.H.<br><br>4-5<br>Adv. Solfege<br>CH.M.H. | 1:30-3<br>Orch.Conducting<br>Class<br>CH.M.H.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 1:30-3<br>Orch. Conducting<br>Class<br>CH.M.H.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 1:30-3<br>Orch.Conducting<br>Class<br>CH.M.H.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>BARN<br><br>OR<br>3-4<br>Elem. Solfege<br>CH.M.H.<br><br>4-5<br>Adv. Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
ORCHESTRAL CONDUCTING

THIRD WEEK
JULY 19, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9:30-12:30<br>11 Orchestra Reh.<br>SHED | 9-12:15<br>Festival Chorus<br>CH.M.H. | 9:30-12:30<br>11 Orchestra Reh.<br>SHED | 9-12<br>Festival Chorus<br>CH.M.H. | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Orch.Conducting Class<br>CH.M.H. | 1:30-3<br>Orch.Conducting Class<br>CH.M.H. | 1:30-3<br>Orch.Conducting Class<br>CH.M.H. | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Anelysis<br>BARN<br><br>OR<br>3-4<br>Elem. Solfege<br>CH.M.H.<br><br>4-5<br>Adv. Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br><br>OR<br>3-4<br>Elem. Solfege<br>CH.M.H.<br><br>4-5<br>Adv. Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
ORCHESTRAL CONDUCTING

FOURTH WEEK
JULY 26, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9:30-12:30<br>11 Orchestra Reh.<br>REHEARSAL STAGE | 9-12:30<br>Festival Chorus<br>CH.M.H. | 9:30-12:30<br>11 Orchestra Reh.<br>REH. STAGE | 9-12:30<br>Festival Chorus<br>CH.M.H.<br>SEE SEPARATE SCHEDULE FOR REH. WITH B.S.O. | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br><br>OR<br>3:00-3:30<br>Elementary Solfege<br>CH.M.H.<br><br>3:30-4:00<br>Adv. Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>SHED | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br><br>OR<br>3:00-3:45<br>Elementary Solfege<br>CH.M.H.<br><br>3:45-4:30<br>Adv. Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
ORCHESTRAL CONDUCTING

FIFTH WEEK
AUGUST 2, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | | 9:00-1:00<br>Festival Chorus<br>CH.M.H. | | 9:00-1:00<br>Festival Chorus<br>CH.M.H. | |
| SEE SEPARATE SCHEDULE FOR STRAVINSKY REH. | 11:00-1:00<br>Festival Chorus<br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH. | SEE SEPARATE SCHEDULE FOR STRAVINSKY REH. | 11:00-1:00<br>Festival Chorus<br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH. | | 10:00-1:00<br>B.S.O. PUBLIC REH.<br>SHED |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>CH.M.H.<br><br>3:45-4:30<br>Adv. Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br><br>OR<br>3:00-4:00<br>Elementary Solfege<br>CH.M.H.<br><br>4:00-5:00<br>Adv. Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
ORCHESTRAL CONDUCTING

SIXTH WEEK
AUGUST 9, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | | 9-1:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. | | 9-12:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. | 9-10:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Orch. Conducting Class<br>CH.M.H. | 1:30-3<br>Seminar<br>CH.M.H. | 10-1<br>Festival Chorus<br>SHED |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>CH.M.H.<br><br>3:45-4:30<br>Advanced Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br>3-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br><br>4:30-7:30<br>Festival Chorus<br>SHED | 8:15<br>BRAHMS REQUIEM<br>B.S.O. |

# D E P A R T M E N T  O N E  C H O R A L  C O N D U C T I N G

The activities of this Department were again divided between Hugh Ross and Robert Shaw. Mr. Ross' class was seperated into Active and Auditor; Mr. Shaw's into three: Active, Semi-Active and Auditor.

Each instructor held Choral Conducting Classes three times weekly, the classes being one hour and a half in length.

Active students conducted at Choral Concerts given in the Chamber Music Hall. Works at these concerts were given by the Small Choir numbering about sixty, a group chosen by audition at the beginning of the session. Mr. Ross' Madrigal Group, also chosen by audition numbered about twenty, appeared too at these concerts.

# D E P A R T M E N T  O N E  C H O R A L  C O N D U C T I N G

- - - -

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 1
CHORAL CONDUCTING

FIRST WEEK
JULY 5 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-12<br>Festival Chorus<br>CH.M.H.<br><br>11:30-12:30<br>Bach Cantata<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-12<br>Festival Chorus<br>CH.M.H.<br><br>11:30-12:30<br>Bach Cantata<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>GARAGE<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>3-4<br>Advanced Solfege<br>CH.M.H.<br>OR<br>4:30-5:30<br>Madrigals<br>GARAGE | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30-5:30<br>Madrigals<br>GARAGE | 3-4<br>Harmonic Analysis<br>GARAGE<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>4:30-5.30<br>Madrigals<br>GARAGE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
CHORAL CONDUCTING

SECOND WEEK
JULY 12, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11:30-12:30<br>Bach Cantata<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11:30-12:30<br>Bach Cantata<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br><br>10:00-1:00<br>BACH CANTATA<br>BSO REHEARSAL<br>THEATRE |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br><br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>4:30-5:30<br>Bach Cantata<br>GARAGE | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30-5:30<br>Madrigals<br>GARAGE | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br><br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>4:00-7:00<br>BACH CANTATA<br>BSO REHEARSAL<br>THEATRE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
CHORAL CONDUCTING

THIRD WEEK
July 19, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH. | 9-11<br>Small Choir<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH. | 9-11<br>Small Choir<br>CH.M.H. |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30-5:30<br>Madrigals<br>GARAGE<br>OR | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE | |
| 4:30-5:30<br>ST. JOHN'S PASSION<br>BARN | | | 4:30-5:30<br>ST. JOHN'S PASSION<br>CH.M.H. | 4:30-5:30<br>ST. JOHN'S PASSION<br>BARN | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
CHORAL CONDUCTING

FOURTH WEEK
JULY 26, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-12:30<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR REH. WITH B.S.O. | 9-12<br>Small Choir<br>CH.M.H. |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br><br>3-3:30<br>Elementary Solfege<br>CH.M.H.<br>3:30-4:00<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>BACH CANTATA<br>GARAGE | 3-4:30<br>Aspects of Music<br>SHED | 3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>3-4:30<br>ST. JOHN'S PASSION<br>BARN | 3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>3-4:30<br>ST. JOHN'S PASSION<br>BARN<br>4:30-5:30<br>Madrigals<br>GARAGE | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br><br>3:00-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE<br>3-4:30<br>ST. JOHN'S PASSION<br>BARN | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
CHORAL CONDUCTING

FIFTH WEEK
AUGUST 2, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH.<br><br>1:30-3<br>Seminar<br>CH.M.H.<br>1:30-4:00<br>ST. JOHN PASSION<br>THEATRE<br>3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE | 9-11<br>Small Choir<br>CH.M.H.<br><br>11-1<br>Festival Chorus<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH.<br><br>1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-1:00<br>Festival Chorus<br>CH.M.H.<br><br>1:30-4<br>ST. JOHN PASSION<br>THEATRE<br><br>3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>8:15 PERFORMANCE<br>ST. JOHN'S PASSION<br>THEATRE | 9-11<br>Small Choir<br>CH.M.H.<br><br>11-1<br>Festival Chorus<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH.<br><br>1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE<br><br>3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30-5:30<br>Madrigals<br>GARAGE | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-4:00<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE | 9-11<br>Small Choir<br>CH.M.H. |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT I
CHORAL CONDUCTING

[illegible]
AUGUST 9, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-1:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. | 9-11<br>Small Choir<br>CH.M.H. | 9-12:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. | 9-10<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O.<br><br>10-1<br>Festival Chorus<br>SHED |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Choral Conducting Class<br>Mr. Ross BARN<br>Mr. Shaw GARAGE | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE | 3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30<br>SMALL CHOIR CONCERT<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE<br>4:30-7:30<br>Festival Chorus<br>SHED | 5:15<br>BRAHMS REQUIEM<br>B.S.O. |

D E P A R T M E N T  T W O  O R C H E S T R A

The Department 11 Orchestra met for three hour rehearsals four times weekly. In the orchestra's schedule there was also a three hour Reading Rehearsal each Monday afternoon, as well as Sectional Rehearsals for three hours which were directed by members of the instrumental faculty. Reading Rehearsals were conducted by Mr. de Carvalho, and several members of the Auditors class. Friday night concerts were given during the six weeks, in the Shed, at which Dr. Koussevitzky's students conducted regularly. Mr. Bernstein, Mr. de Carvalho, Lukas Foss, Aaron Copland and Richard Burgin also conducted. On two occasions Dr. Koussevitzky conducted the student orchestra.

Soloists at these concerts were Manfred Clynes, piano, Robert Karol, viola, Gordon Staples, violin, Addele Addison, soprano, Eleanor Davis, mezzo. Erling Bengtsson, cello, Joseph Bernstein and Zvi Zeitlin, violins, Phyllis Curtin, soprano, Kenneth Gordon, violin, and Raymond Lewenthal, piano

# D E P A R T M E N T  T W O  O R C H E S T R A

## VIOLIN

Joseph Bernstein
Ethel Joy Brown
Alfred Breuning
Irene Gianedakis
Bernard Goldschmidt
Kenneth Gordon
Pauline Gostinsky
Donna Grescoe
Doris Heim
Eugene Kaza
Waldimir Weismann
Estelle Krupnick
Irving Ludwig
Ma Si Hon
Robert de Pasquale
Elaine Pinkerton
Marjory Popky
Earl Ravenal
~~Herbert Roth~~
Theodore Russell
Muriel Schiff
Harvey Seigel
Alf Sjoen
Gordon Staples
Jean Stillman
Harry Taub
Gottfried Wilfinger
Doris Yeskin
Beryl Rubens
Carmine Ficocelli
Donald Radding
Zvi Zeitlin
Edith Lichtenberg

## TROMBONE & TUBA

Carl Skowlund
Millard Neiger
Herbert Owens
David Jett
Carleton Gresley
James McAllister

## VIOLA

Beatrice Brown
Hillel Diamond
Asbejorn Finness
Eliah Gilfenbaum
William Gromko
Theodore Israel
Robert Karol
Raymond Montoni
Dorothy Holcomb
Michael Bloom
Melvin Michaels

## VIOLONCELLO

Robert Allen
Yvette Davis
Jaqueline Eppinoff
Carl Fasshauer
Holly Haste
Ruth Krug
Kermit Moore
Rowland Pack
Francoise Zighera
Daniel Stern
Erling Bengtsson
Robert Jamieson

## BASS

Richard Buhl
William Curtis
Nina Wolodkin
Walter Botti
Orestes Urfe
Donald Havas
Virginia Yokom
Harry Millen

## TIMPANI & PERCUSSION

Charles Catin
Richard Koff
William Kraft
Joseph Sperry
Eddie Muebold
Geraldine Ball
Myer Goodman

## FLUTE

Reginald Aitkins
Thomas Benton
Richard Kole
Robert Armer

## OBOE & ENGLISH HORN

Burton Hewitt
Roger Roller
Harry Smyles
Duane Voth

## CLARINET

Antonio Camarda
Leland Munger
Harry Schmidt
David Hite (Bass-cl)

## BASSOON

William Skelton
Norman Kasow
Gunther Jacobius

## FRENCH HORN

Richard Gerstenberger
Arthur Goldstein
Gail Weimer
Charles Yancich
Wilke Renwick
Andre Speyer

## TRUMPET

William Babcock
Bernard O'Donnell
Peter Labella
Charles Hois

## HARP

Cecilia de Majo
Colette Rushford
Mary Stemm

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 11
ORCHESTRA

FIRST WEEK
JULY 5 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-12:30<br>Violins SHED<br>Violas MH 8<br>Cellos MH 6<br>Bass SHED A<br>Flute MH 11<br>Oboe, Eng.H. STUDIO D<br>Clarinet STUDIO C<br>Bass Clar. MH 14A<br>Bassoon MH 15<br>French Hrn. STUDIO B<br>Trumpet STUDIO A<br>Trombone STUDIO E<br>Harp Cond. RM.<br>Timp., Perc. Tuning Room. | 9:30-12:30<br>Orchestra Reh.<br>SHED | 9:30-12:30<br>Orchestra Reh.<br>SHED | 9:30-12:30<br>Orchestra Reh.<br>n SHED | 9:30-12:30<br>Orchestra Reh.<br>SHED | |
| 1:30-4:30<br>Reading Rehearsal<br>SHED | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 11
PIANO DIVISION

FIRST WEEK
JULY 5 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | | 9-11<br>Festival Chorus<br>CH.M.H. | | 9-11<br>Festival Chorus<br>CH.M.H. | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE. | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE. | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE. | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>GARAGE<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H. | OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>GARAGE<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT II
ORCHESTRA

SECOND WEEK
JULY 12, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-12:30<br>Violins SHED<br>Violes MH 8<br>Cellos R7<br>Bass SHED A<br>Flute MH 11<br>Oboe, Eng.H. STUDIO D<br>Clarinet STUDIO C<br>Bass Clar. MH 14A<br>Bassoon MH 15<br>French Hrn. STUDIO B<br>Trumpet STUDIO A<br>Trombone STUDIO E<br>Harp COND. RM.<br>Timp., Perc. TUNING ROOM. | 9:30-12:30<br>Orchestra Reh.<br>SHED | 9:30-12:30<br>Orchestra Reh.<br>SHED | 9:30-12:30<br>Orchestra Reh.<br>SHED | 9:30-12:30<br>Orchestra Reh.<br>SHED | |
| 1:30-4:30<br>Reading Rehearsal<br>SHED | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT II
ORCHESTRA

FOURTH WEEK
JULY 26, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-12:30<br>Violins SHED<br>Violas MH 8<br>Cellos MH 7<br>Bass SHED A<br>Flute MH 11<br>Oboe, Eng. H. STUDIO D<br>Clarinet and Bass Clar. STUDIO C<br>Bassoon MH 15<br>French Hrn. STUDIO B<br>Trumpet STUDIO A<br>Trombone STUDIO E<br>Harp COND. RM<br>Timp., Perc. TUNING ROOM | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE<br><br>1:30-3<br>Rehearsal (Orch)<br>SHED | |
| 1:30-4:30<br>Reading Rehearsal<br>REH. STAGE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 3:00-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT II
ORCHESTRA

FOURTH WEEK
JULY 26, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-12:30<br>Violins SHED<br>Violas MH 8<br>Cellos MH 7<br>Bass SHED A<br>Flute MH 11<br>Oboe, Eng. H. STUDIO D<br>Clarinet and Bass Clr. STUDIO C<br>Bassoon MH 15<br>French Hrn. STUDIO B<br>Trumpet STUDIO A<br>Trombone STUDIO E<br>Harp COND. RM<br>Timp., Perc. TUNING ROOM | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE<br><br>1:30-3<br>Rehearsal (Orch)<br>SHED | |
| 1:30-4:30<br>Reading Rehearsal<br>REH. STAGE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 3:00-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT II
ORCHESTRA

THIRD WEEK
JULY 19, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-12:30<br>Violins SHED<br>Violes MH 8<br>Cellos MH 7<br>Bass SHED A<br>Flute MH 11<br>Oboe,Eng.H. STUDIO D<br>Clarinet and Bass Clar. STUDIO C<br>Bassoon MH 15<br>French Hrn. STUDIO B<br>Trumpet STUDIO A<br>Trombone STUDIO E<br>Harp COND. RM.<br>Timp., Perc. TUNING ROOM | 9:30-12:30<br>Orchestra Reh.<br>SHED | 9:30-12:30<br>Orchestra Reh.<br>SHED | 9:30-12:30<br>Orchestra Reh.<br>SHED | 9:30-12:30<br>Orchestra Reh.<br>SHED | |
| 1:30-4:30<br>Reading Rehearsal<br>SHED | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber-Music<br><br>SEE SEPARATE SCHEDULE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT II
ORCHESTRA

FIFTH WEEK
AUGUST 2, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-12:30<br>Violins SHED<br>Violas MH 8<br>Cellos MH 7<br>Bass SHED A<br>Flute MH 11<br>Oboe, Eng. H. STUDIO D<br>Clarinet and Bass Clar. STUDIO C<br>Bassoon MH 15<br>French Hrn STUDIO B<br>Trumpet STUDIO A<br>Trombone STUDIO E<br>Harp COND. RM.<br>Timp., Perc. TUNING ROOM | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 9:30-12:30<br>Orchestra Reh.<br>REHEARSAL STAGE<br><br>1:30-3<br>Rehearsal (Orch)<br>SHED | |
| 1:30-4:30<br>Reading Rehearsal<br>REH. STAGE | 1:30-4:30<br>Chamber Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber Music<br><br>SEE SEPARATE SCHEDULE | 1:30-4:30<br>Chamber Music<br><br>SEE SEPARATE SCHEDULE | 3:00-4:30<br>Chamber Music<br><br>SEE SEPARATE SCHEDULE | |

First Concert by the Orchestra of Department II

Friday, July 9, 1948 at 8:15 in the Music Shed

PROGRAM

Schumann — Overture to "Manfred" Opus 115

Conductor - Howard Shanet

Mozart — Sinfonia Concertante in E-flat for Violin, Viola, and Orchestra. K. 364

I Allegro maestoso
II Andante
III Presto

Violin - Gordon Staples
Viola - Robert Karol

Conductor - Seymour Lipkin

- Intermission -

Ravel — Alborada del Gracioso

Conductor - Irwin Hoffman

Stravinsky — Suite from the Ballet "The Firebird"

Conductor - Leonard Bernstein

Baldwin Piano

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert by the Orchestra of Department II

Friday, July 16, 1948 at 8:15 in the Music Shed

## PROGRAM

**Handel** — Concerto Grosso in D Minor for Strings, Op. 3, No. 10

Overture: Largo; Allegro — Air: Lento — Allegro moderato — Allegro

Violins - Kenneth Gordon and Alfred Breuning
Violoncello - Carl Fasshauer
Conductor - Howard Shanet

**Beethoven** — Concerto for Piano and Orchestra No. 1 in C major, Op. 15

I Allegro con brio
II Largo
III Rondo: Allegro

Piano - Manfred Clynes
Conductor - Irwin Hoffman

**William Schuman** — Symphony No. 3

II Chorale and Toccata

Conductor - Seymour Lipkin

---- INTERMISSION ----

**Mahler** — Symphony No. 4 in G major

III Ruhevoll
IV Sehr behaglich

Soprano - Eleanor Davis
Conductor - Richard Burgin

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

## SERGE KOUSSEVITZKY, DIRECTOR

## TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert by the Orchestra of Department II
Friday, July 23, 1948 at 8:15 in the Music Shed

Dedicated to the National Federation of Music Clubs

PROGRAM

Beethoven — Overture to "Coriolanus" Op. 62

Conductor - Irwin Hoffman

Mozart — "Ach Ich Fühl's" from "Die Zauberflöte"

Mozart — "Dove Sono" from "The Marriage of Figaro"

Adele Addison - Soprano
(New England District Winner, 1947 Paul Lavalle Scholarship)

Conductor - Seymour Lipkin

Bernstein — Three Dances from "Fancy Free"

Galop - Waltz - Danzon

Conductor - Howard Shanet

----INTERMISSION----

Brahms — Symphony No. 4 in E minor Op. 98

I Allegro non troppo
II Andante moderato
III Allegro giocoso
IV Allegro energico e passionato

Conductor - Dr. Serge Koussevitzky

Baldwin Piano

**********

Berkshire Festival opens July 29. The program includes Beethoven's Fifth Symphony.

SEE TANGLEWOOD ON PARADE -- AUGUST 3, 1948

Extra concert of music by Tchaikovsky, August 10, conducted by Dr. Koussevitzky. Seymour Lipkin will play the Piano Concerto No. 1 in B-flat minor.

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Fourth Concert by the Orchestra of Department II

Friday, July 30, 1948 at 8:15 in the Music Shed

## PROGRAM

Mendelssohn — Symphony No.5 in D minor, Op. 107, "Reformation"

Andante - Andante con moto - Allegro vivace - Allegro maestoso

Conductor - Howard Shanet

Bach — Concerto in D minor for Two Violins and String Orchestra

I Vivace
II Largo, ma non tanto
III Allegro

Violins - Zvi Zeitlin and Joseph Bernstein

Conductor - Seymour Lipkin

Shapero — Symphony for Classical Orchestra (1947)

II Adagietto

Conductor - Irwin Hoffman

## INTERMISSION

Strauss — Also Sprach Zarathustra, Tone Poem after Nietzsche, Op. 30

Conductor - Eleazar de Carvalho

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Fifth Concert by the Orchestra of Department II

Friday, August 6, 1948 at 8:15 in the Music Shed

## PROGRAM

**Weber** — Overture to "Euryanthe"

Conductor - Seymour Lipkin

**Haydn** — Concerto for Violoncello and Orchestra in D major

I Allegro moderato
II Adagio
III Allegro

Soloist - Erling Bengtsson
Conductor - Howard Shanet

**Debussy** — "La Mer" ("The Sea") Three Symphonic Sketches

I From dawn to noon at sea
II Play of the waves
III Dialogue of the wind and sea

Conductor - Irwin Hoffman

## INTERMISSION

**Foss** — "The Song of Songs", Second Biblical Cantata for Soprano and Orchestra (1946)

I Allegro ma non troppo
II Allegretto con moto
III Grave
IV Lento

Soprano - Phyllis Curtin
Conductor - Lukas Foss

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

Sixth Concert by the Orchestra of Department II

Friday, August 13, 1948, at 8:15 in the Music Shed

# P R O G R A M

## I N  M E M O R I A M

**K u r k a** — **Elegy**

Composed at Tanglewood and performed in Memory of
Mrs. Andrew H. Hepburn

Conductor - Seymour Lipkin

**V i v a l d i - S i l o t i** — **Concerto Grosso in D minor**

II Largo

Conductor - Dr. Serge Koussevitzky

**G l a z u n o v** — **Concerto for Violin**

Moderato - Andante - Allegro

Soloist - Kenneth Gordon
Conductor- Irwin Hoffman

**C o p l a n d** — **Billy the Kid**

Conductor - Aaron Copland

## - - - - I N T E R M I S S I O N - - - -

**D u b e n s k y** — **Fugue for Eighteen Violins**

Conductor - Howard Shanet

**S e b a s t i a n o** — **Tres Estampas Argentinas**
**(Three Argentine Sketches)**

II Nocturne  III Carnaval

**B e e t h o v e n** — **Leonore Overture No. 2, Op. 72**

Conductor - Eleazar de Carvalho

B a l d w i n  P i a n o

RESOLUTION adopted at meeting of the Trustees of the Boston Symphony Orchestra, June 16, 1948.

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Mrs. Andrew H. Hepburn, a unique benefactor of the Boston Symphony Orchestra, died on June 1, 1948. In 1937 she gave to this organization the estate of Tanglewood in Lenox, Massachusetts. Her grandparents, Mr. and Mrs. William Aspinwall Tappan, had established it more than eighty years before. Her parents, Mr. and Mrs. Richard C. Dixey, had maintained it, beautifying it without and enriching it within by generous hospitalities to friends and to the arts. Through its inheritance Mrs. Hepburn, born Rosamond Dixey, received not only a country place of extraordinary beauty, but a wealth of association and tradition. In presenting it to the Boston Symphony Orchestra she linked the years of its gracious past with all the coming years of devotion to the nurture of the spirit through the infinitely valuable agency of music.

The Trustees of the Orchestra would therefore affirm their continuing gratitude to Mrs. Hepburn and their purpose to render the very name of Tanglewood an enduring tribute to her memory.

# D E P / R T M E N T  T W O  C H A M B E R  M U S I C

Members of Department 11 Orchestra and the pianists of this Department were formed into about thirty-five groups weekly for chamber music study. Each group worked with a faculty member four times weekly, the class being one hour and a half in length.

Gregor Piatigorsky, head of this department, sought to fulfill the requests and suggestions of faculty members and students whenever possible. Groups were formed with the intention of giving students the opportunity to play in ensembles of various types and sizes, to work with as many of the faculty as possible and to cover a wide range of the varied styles of chamber-music composition.

A chamber-music concert was given every Sunday morning by the students. These programs were made from works studied during the previous week.

The students of Department IV Orchestra (Opera and Chamber Orchestra) also participated in the chamber-music work of this Department. Assignments for works to illustrate lectures, Composer's Concerts and other activities were also made for these students. Another undertaking was the preparation of St. John Passion by Bach, under the direction of Robert Shaw, performed with the Chorus of Department V on August 4th.

All assignments of works and faculty members were made by Ralph Berkowitz.

# D E P A R T M E N T  T W O  P I A N I S T S

- - - - - - - - - - - - - - - - - - - - - - -

| | |
|---|---|
| Manfred Clynes | Jack Peterson |
| Lilian Kallir | Irene Rosenberg |
| Helen Keaney | Olga Stone |
| Dina Koston | Susan Wender |
| Raymond Lewenthal | Gerson Yessin |
| Eloise Matthies | Theodore Berg |
| Wolfgang Schanzer | Noel Lee |

Pianists were accepted for activity in the Chamber Music Department only. Some of the students listed above, however, did other work as follows:

Gerson Yessin - - - Accompanist for the classes of Robert Shaw

Wolgang Schanzer - - - Accompanist for the classes of Hugh Ross

Manfred Clynes - - - Soloist with Department II Orchestra, in a performance of Beethoven's Concerto No. 1

Irene Rosenberg - - - Soloist with Department V Orchestra, in a performance of Franck's Symphonic Variations

Noel Lee - - - Pianist in the Orchestra of Department II

Manfred Clynes, Eloise Matthies and Lilian Kallir - - - Accompanists in the Song Repertoire Class.

D E P A R T M E N T  T W O  C H A M B E R  M U S I C

W O R K S  S T U D I E D

ROGER ALBIN

Nocturne & Allegro Concertante. wind quintet, string quintet & harp

JOHANN SEBASTIAN BACH

The Art of Fugue. transcription for string quartet
Sonata in C major. 2 violins and piano

BELA BARTOK

String Quartet No. 2
String Quartet No. 6

LUDWIG VAN BEETHOVEN

Octet for 2 oboes, 2 clarinets, 2 bassoons & 2 horns
Septet for clarinet, horn, bassoon, violin, viola, cello & bass (3)
Sextet Opus 81b. 2 horns & string quartet
Quintet Opus 16. piano and wind quartet
String Quartet Opus 18 No. 3
String Quartet Opus 18 No. 4
String Quartet Opus 18 No. 6
String Quartet Opus 59 No. 1 (3)
String Quartet Opus 95
Piano Quartet in E flat major
Piano Trio Opus 1 No. 3
Piano Trio Opus 70 No. 1
Piano Trio Opus 70 No. 2
Piano Trio Opus 97
String Trio Opus 9 No. 3
Serenade Opus 25. flute, violin & viola (3)
Variations on 'Ich bin der Schneider Kakadu'. piano, violin & cello
Sonata Opus 30 No. 1
Sonata Opus 47 (2)
Sonata in f Major. horn & piano (2)

WILLIAM BERGSMA

Quartet. 2 trumpets, horn & trombone (2)

ERNEST BLOCH

Piano Quintet (2)

LUIGI BOCCHERINI

String Trios Opus 19

JOHANNES BRAHMS

String Sextet No. 1
Clarinet Quintet (2)
Piano Quintet (2)
String Quintet Opus 88
String Quartet Opus 51 No. 1
String Quartet Opus 51 No. 2
Piano Quartet Opus 25 (2)
Piano Quartet Opus 26
Piano Trio Opus 8
Horn Trio Opus 40 (4)
Clarinet Trio

FRANK BRIDGE

Divertimenti. wood-wind quintet

JOSE MARIA CASTRO

String Quartet

ERNEST CHAUSSON

Concerto. violin, piano & string quartet (3)

CLAUDE DEBUSSY

String Quartet
Sonata. flute, viola & harp (5)

ERNST VON DOHNANYI

Serenade. violin, viola & cello

ANTONIN DVORAK

Piano Quintet
String Quartet in F major (American)
Bagatelles. piano, 2 violins & cello
Terzetto. 2 violins & viola

GABRIEL FAURE

Piano Quartet No. 1
Sonata No. 1 violin & piano

LORENZO FERNANDEZ

Quintet in F major. wood-wind quintet

BOHUSLAV MARTINU

La Revue de Cuisine. piano, clarinet, violin, cello bassoon & trumpet
Sonatina. 2 violins & piano

FELIX MENDELSSOHN

Piano Trio in D minor

OLIVER MESSIAEN

Quatuor pour la fin du temps. piano, clarinet, violin & cello

DARIUS MILHAUD

Suite. flute, oboe, clarinet, horn & bassoon
2 Sketches. flute, oboe, clarinet, horn & bassoon
Suite d'apres Corretto. oboe, clarinet & bassoon
Suite. violin, clarinet & piano
Pastorale. oboe, clarinet & bassoon
Sonata. flute, oboe, clarinet & piano
Seventh String Quartet

WOLFGANG AMADEUS MOZART

Clarinet Quintet
Quintet K. 452 oboe, clarinet, horn, bassoon & piano (2)
String Quintet in G minor
String Quintet in C minor
String Quartet K. 421
String Quartet K. 428
String Quartet K. 387
String Quartet K. 458
String Quartet K. 464
String Quartet K. 465
Piano Quartet E flat major
Piano Quartet G minor
Quartet. horn, violin, 2 violas & cello
Trio. clarinet, viola & piano
Divertimento No. 4 oboe, clarinet & bassoon
Sonata in E minor. violin & piano (2)

WALTER PISTON

Quintet. flute & string quartet
String Quartet No. 1
Divertimento. flute, oboe, clarinet, bassoon, string quartet & bass
Three Pieces. flute, clarinet & bassoon

FRANCIS POULENC

Trio. oboe, bassoon & piano
Sonata. horn, trumpet & trombone

SERGE PROKOFIEFF

Overture on Yiddish Themes. clarinet, piano & string quartet (2)
Quintet. oboe, clarinet, violin, viola & bass
String Quartet No. 2
Sonata. 2 violins & piano

HENRY PURCELL

Fantasias for strings

MAURICE RAVEL

String Quartet
Piano Trio (4)

MAX REGER

Clarinet Quintet
Clarinet Sonata

JOSE REVUELTAS

Musica de Feria. string quartet

VITTORIO RIETI

Sonata. flute, oboe, bassoon & piano

CAMILLE SAINT-SAENS

Trio in F major

FRANZ SCHUBERT

Octet. clarinet, bassoon, horn, string quartet & bass (2)
Forellen Quintet. piano, violin, viola, cello & bass (2)
Quintet in C major. 2 violins, viola & 2 cellos
Piano Trio Opus 99 (2)
Piano Trio Opus 100

ROBERT SCHUMANN

Piano Quintet (3)
Piano Quartet Opus 47
Piano Trio in D minor (2)

DMITRI SHOSTAKOVITCH

Quintet. piano & string quartet
Piano Trio

ROBERT STARER

String Quartet

IGOR STRAVINSKY

Octet. flute, clarinet, 2 bassoons, 2 trumpets & 2 trombones (2)
Pastorale. violin, oboe, english horn, clarinet & bassoon

CHARLES TAFFANEL

Quintet. flute, oboe, clarinet, horn & bassoon

SERGE TANIEIV

Quintet. piano & string quartet

GIUSEPPE TARTINI

Trios. 2 violins & cello

NICHOLAS TCHEREPNINE

La Chasse. 4 horns

GEORG TELEMANN

Quartet in D minor. 3 flutes & piano

RANDALL THOMPSON

Suite. oboe, clarinet & viola

GEORGES THUILLE

Sextet. flute, oboe, clarinet, horn, bassoon & piano

JEAN TOURNIER

Suite. flute, violin, viola, cello & harp (2)

HEITOR VILLA-LOBOS

Choros No. 2 flute & oboe

BERKSHIRE MUSIC CENTER — DEPARTMENT 11 — FIRST WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 5 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - - Thursday - - - Friday 1:30-3

**Mr. Piatigorsky HAWTH. 2**
BEETHOVEN TRIO OPUS 97

| | |
|---|---|
| Lee | piano |
| Wilfinger | vl. |
| Bengtsson | vlc. |

**Mr. Burgin MH 3**
SCHUBERT FORELLEN QUINTET

| | |
|---|---|
| Goldschmidt | vl. |
| * Israel | vla. |
| Eppinoff | vlc. |
| Botti | cb. |
| Stone | piano |

**Mr. Krips MH 11**
PROKOFIEFF QUARTET No. 2

| | |
|---|---|
| Zeitlin | vl. |
| Carr | vl. |
| Brown | vla. |
| Fasshauer | vlc. |

**Mr. Bedetti MH 6**
DEBUSSY QUARTET

| | |
|---|---|
| Bernstein | vl. |
| Staples | vl. |
| Gromko | vla. |
| Jamieson | vlc. |

**Mr. Speyer MH 10**
HILL SEXTET

| | |
|---|---|
| Dahlborg | fl. |
| Smyles | ob. |
| Waller | cl. |
| Goldstein | hrn. |
| *Jacobius | bsn. |
| Keaney | piano |

**Mr. Zazofsky MH 14A**
BEETHOVEN QUARTET Op.18 No.3

| | |
|---|---|
| Heim | vl. |
| Krupnick | vl. |
| Johnson | vla. |
| Eskin | vlc. |

**Mr. A.Zighera MH 13**
SCHUBERT TRIO Op. 99

| | |
|---|---|
| Berg | piano |
| Kaza | vl. |
| Davis | vlc. |

**Mr. Lehner MH 8**
BRAHMS PIANO QUINTET

| | |
|---|---|
| *Kallir | piano |
| Seigel | vl. |
| Yeskin | vl. |
| Montoni | vla. |
| Wilmers | vlc. |

**Mr. Fourel MH 15**
BRAHMS QUINTET Op. 88

| | |
|---|---|
| Taub | vl. |
| Popky | vl. |
| *Karol | vla. |
| *Gilfenbaum | vla. |
| *Haste | vlc. |

**Mr. Knudson BARN 3**
HAYDN QUARTET Op.76 No.5

| | |
|---|---|
| Mansfield | vl. |
| Ravenal | vl. |
| *Bloom | vla. |
| *Zighera | vlc. |

**Mr. Mager STUDIO C**
POULENC SONATA

| | |
|---|---|
| Weimer | hrn. |
| Hois | trp. |
| Skowlund | trb. |

**Mr. Foss MH 7**
MESSIAEN QUATUOR

| | |
|---|---|
| Mathias | piano |
| *Munger | cl. |
| Stillman | vl. |
| *Krug | vlc. |

**Mr. Hansen BARN 1**
DVORAK BAGATELLES

| | |
|---|---|
| Peterson | piano |
| Smith | vl. |
| Gianedakis | vl. |
| * Pack | vlc. |

**Mr. Mazzeo BARN 5**
BEETHOVEN OCTET

| | |
|---|---|
| Voth | ob. |
| Simms | ob. |
| *Schmidt | cl. |
| *Camarda | cl. |
| *Kasow | bsn. |
| Stayer | bsn. |
| *Geratenberger | hrn. |
| Vitsky | hrn. |

**Mr. Laurent MH 12**
MARTINU SONATINA

| | |
|---|---|
| Kole | fl. |
| Kaplan | ob. |
| Koston | piano |

**Mr.B.Zighera COND. RM.**
DEBUSSY SONATA

| | |
|---|---|
| Amor | fl. |
| *Diamond | vla. |
| deMajo | harp |

**Mr. Stagliano STUDIO B**
BEETHOVEN SEXTET Op. 81-b

| | |
|---|---|
| Davis | vl. |
| Fair | vl. |
| Schafer | vla. |
| *Moore | vlc. |
| Renwick | hrn. |
| Levine | hrn. |

**Mr. Rosnikoff STUDIO A**
MOZART SONATA E MINOR

| | |
|---|---|
| Brown | vl. |
| *Rosenberg | piano |

**Mr. Polatschek MH 14C**
HINDEMITH QUINTET

| | |
|---|---|
| Crocker | fl. |
| *Howitt | ob. |
| Hite | cl. |
| Kilkenny | bsn. |
| *Yancich | hrn. |

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THE * DENOTES TWO ASSIGNMENTS...

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BERKSHIRE MUSIC CENTER — DEPARTMENT 11 — FIRST WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 5 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - -Thursday - - - Friday 3-4:30

Mr. Polatschek MH 14C
MOZART CLARINET QUINTET

| | |
|---|---|
| *Munger | cl. |
| Redding | vl. |
| Gostinsky | vl. |
| Finess | vla. |
| *Krug | vlc. |

Mr. Krips MH 11
BRAHMS QUARTET Op. 51 No.1

| | |
|---|---|
| Ludwig | vl. |
| Ma Si Hon | vl. |
| *Bloom | vla. |
| *Moore | vlc. |

Mr. Speyer MH 10
MOZART QUINTET K. 452

| | |
|---|---|
| *Kallir | piano |
| *Hewitt | ob. |
| *Schmidt | cl. |
| Speyer | hrn. |
| Skelton | bsn. |

Mr. Fourel MH 15
MOZART QUARTET B flat K.458

| | |
|---|---|
| Breuning | vl. |
| Schiff | vl. |
| *Karol | vla. |
| Stern | vlc. |

Mr. Allard STUDIO B
PISTON 3 PIECES

| | |
|---|---|
| Aitkins | fl. |
| Sheller | cl. |
| *Jacobius | bsn. |

Mr. A.Zighera MH 13
SCHUMANN QUINTET

| | |
|---|---|
| Groscoe | vl. |
| Russell | vl. |
| *Diamond | vla. |
| Allen | vlc. |
| *Rosenberg | piano |

Mr. Resnikoff STUDIO A
DVORAK STRING QUARTET (AMER.)

| | |
|---|---|
| Pinkerton | vl. |
| Pasquale | vl. |
| *Gilfenbaum | vla. |
| *Haste | vlc. |

Mr. Burgin MH 3
MILHAUD SEVENTH QUARTET

| | |
|---|---|
| Gordon | vl. |
| Weisman | vl. |
| *Israel | vla. |
| *Pack | vlc. |

Mr. Valkenier BARN 4
BRAHMS TRIO Op. 40

| | |
|---|---|
| Sjoen | vl. |
| *Yancich | hrn. |
| Clynes | piano |

Mr. Mager STUDIO C
HINDEMITH SONATA

| | |
|---|---|
| Labella | trp. |
| Wender | piano |

Mr. Laurent MH 12
MILHAUD SUITE &
2 SKETCHES

| | |
|---|---|
| Benton | fl. |
| Roller | ob. |
| *Camarda | cl. |
| *Gerstenberger | hrn. |
| *Kasow | bsn. |

Mr.Zazofsky MH 14A
BOCCHERINI TRIOS Op. 19

| | |
|---|---|
| Roth | vl. |
| Rubens | vl. |
| *Zighera | vlc. |

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THE * DENOTES TWO ASSIGNMENTS..

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BERKSHIRE MUSIC CENTER — DEPARTMENT II — SECOND WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 12, 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - - Thursday - - - Friday 1:30-3

**Mr. Piatigorsky** HAWTH. 2
BRAHMS PIANO QT. OP. 25
*Breuning violin
Johnson viola
*Krug cello
Rosenberg piano

**Mr. Burgin** MH. 3
BEETHOVEN QT. OP. 59-1
Sjoen violin
Taub violin
*Montoni viola
Fosshauer cello

**Mr. Bedetti** MH. 6
CHAUSSON CONCERTO
Bernstein violin
Mathies piano
Staples violin
Wilfinger violin
Karol viola
*Pack cello

**Mr. Resnikoff** MH. 8
SCHUBERT TRIO OP. 100
Rubens violin
*Bengtsson cello
*Yessin piano

**Mr. Knudson** MH. 13
BEETHOVEN TRIO OP. 70-1
Pinkerton violin
Davis cello
Kellir piano

**Mr. Krips** MH. 11
MOZART PIANO QT. Gm
Heim violin
*Gromko viola
*Eppinoff cello
*Berg piano

**Mr. Poletschek** STUDIO A
BRAHMS CLARINET QUINTET
Weller cl.
Weisman violin
Popky violin
*Gilfenbaum viola
*Moore cello

**Mr. Mazzeo** L. BARN
PISTON DIVERTIMENTO
Benton flute
Kaplan oboe
*Hite cl.
*Skelton bassoon
Gordon violin
Stillman violin
*Israel viola
Jamieson cello
Volodkin bass

**Mr. Fourel** MH. 15
FRANCK QUINTET
Smith violin
Gianedakis violin
*Brown viola
Eskin cello
Lewenthal piano

**Mr. Herford** MH. 10
PURCELL FANTASIA
Gostinsky violin
Krupnick violin
Mansfield violin
Schafer viola
Diamond viola
*Zighera cello
*Heste cello

**Mr. Allard** STUDIO B
MILHAUD SUITE D'APRES CORRETTE
Voth oboe
Scheller cl.
*Jacobius bsn.
Mr. Valkenier BARN 3
HINDEMITH SONATA
Goldstein hrn.
Keeney piano

**Mr. Laurent** STUDIO C
BEETHOVEN SERENADE OP. 25
Dahlberg flute
Carr violin
*Michaels viola

**Mr. Speyer** STUDIO E
DUBOIS SUITE NO. 2
*Aitkins flute
Crocker flute
Simms oboe
*Camarda cl.
*Munger cl.
Gerstenberger hrn.
*Kasow bsn.
Pugh bsn.

**Mr. A. Zighera** MH. 12
SCHUMANN TRIO Dm
Davis violin
Wilmers cello
Lee piano

**Mr. Mager** BARN 4
BERGSMA QT.
Roberts trumpet
Murray trumpet
Weimer hrn.
Owens trombone

**Mr. B. Zighera** COND. R.
DEBUSSY SONATA
deMajo harp
Kole flute
*Finess viola

**Mr. Stagliano** BARN 5
BRAHMS TRIO OP. 40
Redding violin
Speyer hrn.
Schenzer piano

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THE * DENOTES TWO ASSIGNMENTS...
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BERKSHIRE MUSIC CENTER — DEPARTMENT II — SECOND WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 12, 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - - Thursday - - - Friday 3-4:30

Mr. Piatigorsky HAWTH. 2
BLOCH PIANO QUINTET
*Breuning violin
Kaza violin
*Montoni viola
*Krug cello
Koston piano

Mr. Poletschek STUDIO A
REGER CLARINET QNT.
Schmidt cl.
Goldschmidt violin
Pasquale violin
*Finess viola
*Haste cello

Mr. Hansen MH. 12
FRANCK SONATA
Grescoe violin
Stone piano

Mr. Lehner MH. 15
MOZART STRING QNT, Gm
Russell violin
Yeskin violin
*Michaels viola
Hymen viola
*Bengtsson cello

Mr. Valkenir BARN 3
BEETHOVEN HORN SONATA
Tues - Wed.-Thur.-Fri.
Vitsky hrn. Levine hrn.
*Berg pia. *Yessin pia.

Mr. Staglieno BARN 4
ROSSINI QUARTET
Hewitt oboe
*Hite cl.
Yancich hrn.
*Kasow bsn.

Mr. Zazofsky MH. 10
SAINT-SAENS TRIO F
Schiff violin
*Eppinoff cello
Peterson piano

Mr. Pasquale MH. 13
BEETHOVEN TRIO OP. 1-3
Fair violin
*Zighera cello
Wender piano

Mr. Mazzeo L. BARN
BRIDGE DIVERTIMENTO
Armer flute
Roller oboe
*Camarda cl.
*Skelton bsn.

Mr. Speyer STUDIO E
MOZART DIVERTIMENTO NO. 4
Smyles oboe
*Munger cl.
*Jacobius bsn.

Mr. B. Zighera COND. R.
TOURNIER SUITE
*Aitkins flute
Seigel violin
*Israel viola
*Moore cello
Stemm harp

Mr. Foss MH. 7
FOSS STRING QT.
Zeitlin violin
Ma Si Hon violin
*Brown viola
*Pack cello

Mr. Burgin MH. 3
BRAHMS STRING QT. OP. 51-2
Ravenal violin
Brown violin
*Gilfenbaum viola
Stern cello

Mr. Bedetti MH. 8
FAURE PIANO QT. NO. 1
Ludwig violin
Bloom viola
Allen cello
Clynes piano

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THE * DENOTES TWO ASSIGNMENTS...

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BERKSHIRE MUSIC CENTER — DEPARTMENT 11 — THIRD WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 19 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday- - - Wednesday- - -Thursday- - -Friday 1:30-3

Mr. Piatigorsky Hawth. 2
BEETHOVEN QUARTET Op. 95
Russell vl.
Gordon vl.
Bloom vla.
Eskin vlc.

Mr. Knudson MH 10
PISTON QUARTET No. 1
Kaza vl.
Stillman vl.
*Gilfenbaum vla.
*Davis vlc.

Mr. Mazzeo Barn 5
REGER SONATA
*Schmidt cl.
Clynes piano.

Mr. A. Zighera Barn 3
RAVEL TRIO
Staples vl.
*Jamieson vlc.
Lewenthal piano.

Mr. Zazofsky M.H. 8
SHOSTAKOVITCH TRIO
Carr vl.
*Allen vlc.
Lee piano.

Mr. Pasquale MH 6
HAYDN QUARTET Op. 64-1
Davis vl.
Smith vl.
Johnson vla.
*Zighera vlc.

Mr. Fourel M.H.12
BRAHMS SEXTET No.1
Bernstein vl.
Goldschmidt vl.
Gromko vla.
Montoni vla.
Moore vlc.
Wilmers vlc.

Mr. Laurent MH 13
GUARNIERI SONATA
Aitkins fl.
*Rosenberg piano.

Mr. Burgin MH 3
BARTOK QUARTET No. 2
*Taub vl.
Redding vl.
Finness vla.
*Stern vlc.

Mr. Lehner MH 11
BRAHMS PIANO QUARTET
No. 2 Op. 26
Wilfinger vl.
Schefer vla.
*Fasshauer vlc.
Stone piano

Mr. Speyer Studio A
LOEFFLER RHAPSODIES
Kaplan ob.
*Karol vla.
Kallir piano

Mr. Valkenier Barn 2
BRAHMS TRIO Op. 40
Brown vl.
Weimer hrn.
Berg piano

Mr. Foss Studio E
SCHUBERT OCTET
*Ludwig vl.
Fair vl.
*Israel vla.
*Peck vlc.
Botti cb.
Waller cl.
*Kasow bsn.
Renwick hrn.

Mr. Mager Barn 4
TAFFANEL QUINTET
Crocker, fl.
Voth ob.
Hite cl.
Levine hrn.
Pugh bsn.

Mr. Krips MH 14C
PEIXE SONATA
Benton fl.
*Breuning vl.

Mr. Hansen MH 15
MENDELSSOHN TRIO D minor
*Pasquale vl.
*Eppinoff vlc.
Keeney piano.

Mr. Bedetti MH 7
SCHUBERT QUINTET
Seigel vl.
Pinkerton vl.
*Michaels vla.
Krug vlc.
*Bengtson vlc.

Mr. Stagliano Studio B
BEETHOVEN QUINTET
Simms ob.
Schaller cl.
Goldstein hrn.
*Jacobius bsn.
Wender piano.

Mr. Allard Studio C
POULENC TRIO
*Hewitt ob.
Skelton bsn.
Peterson piano.

Mr. Polatschek L. Barn
HINDEMITH QUINTET
Dahlberg fl.
Smyles ob.
Camarda cl.
Speyer hrn
Glickman bsn.

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THE * DENOTES TWO CHAMBER MUSIC ASSIGNMENTS.

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BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 11
CHAMBER MUSIC

THIRD WEEK
JULY 19 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday- - -Wednesday- - -Thursday- - -Friday 3-4:30

Mr. Piatigorsky Heath. 2
SCHUMANN QUINTET

| | |
|---|---|
| Sjoen | vl. |
| *Tuck | vl. |
| *Karol | vla. |
| *Jacobson | vlc. |
| *Rosenberg | piano. |

Mr. Burgin MH 3
SCHUBERT TRIO Op. 99

| | |
|---|---|
| *Breuning | vl. |
| *Zighera | vlc. |
| *Litt | piano. |

Mr. Mazzeo Barn 5
PROKOFIEFF OVERTURE

| | |
|---|---|
| *Schmidt | cl. |
| Weismann | vl. |
| Gostinsky | vl. |
| *Montoni | vla. |
| *Pack | vlc. |
| Koston | piano. |

Mr. Valkenier Barn 3
BEETHOVEN SEPTET

| | |
|---|---|
| Rubens | vl. |
| Diamond | vla. |
| *Eppinoff | vlc. |
| Urfe | cb. |
| Munger | cl. |
| Gerstenberger | hrn. |
| *Jacobius | bsn. |

Mr. B. Zighera Cond. R.
DEBUSSY SONATA

| | |
|---|---|
| de Majo | harp. |
| Brown | vla. |
| Kole | fl. |

Mr. Resnikoff MH 10
HINDEMITH SONATA
Opus 11 No. 2
IVES SONATA No. 4

| | |
|---|---|
| Krupnick | vl. |
| Matthies | piano. |

Mr. Herford MH 15
PURCELL, BUXTEHUDE
& CORELLI

| | |
|---|---|
| *Pasquale | vl. |
| Schiff | vl. |
| *Fasshauer | vlc. |
| *Allen | vlc. |
| *Bengtsson | vlc. |
| Fine | piano. |

Mr. Fourel MH 12
MOZART QUARTET K. 421

| | |
|---|---|
| Heim | vl. |
| Gianedakis | vl. |
| *Gilfenbaum | vla. |
| *Davis | vlc. |

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THE * DENOTES TWO
CHAMBER MUSIC
ASSIGNMENTS.

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The following ensemble is scheduled for performance in the Theatre-Concert Hall on August 4, Robert Shaw, conductor.

Mr. Shaw Studio E
BACH: ST JOHN'S PASSION

| | | | |
|---|---|---|---|
| Ma Si Hon | vl. | *Stern | vlc. |
| Grescoe | vl. | Haste | vlc. |
| * Ludwig | vl. | Wolodkin | cb. |
| Yeskin | vl. | Aitkins | fl. |
| Popky | vl. | Armer | fl. |
| Ravenal | vl. | *Hewitt | ob. |
| * Michaels | vla. | Roller | ob-E.H. |
| * Israel | vla. | *Kasow | bsn. |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 11
CHAMBER MUSIC

FOURTH WEEK
JULY 26 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - - Thursday - - - Friday 1:30-3

Mr. Piatigorsky Hawth. 2
MOZART QUINTET K. 406

| | |
|---|---|
| *Redding | vl. |
| *Ravenal | vl. |
| *Brown | vla. |
| *Finness | vla. |
| *Allen | vlc. |

Mr. Foss MH 7
STRAVINSKY OCTET

| | |
|---|---|
| Benton | fl. |
| *Munger | cl. |
| Glickman | bsn. |
| Jacobius | bsn. |
| Hois | trp. |
| O'Donnell | trp. |
| Owens | trb. |
| Skowlund | trb. |

Mr. Fourel MH 14 A
DOHNANYI SERENADE

| | |
|---|---|
| Seigel | vl. |
| *Montoni | vla. |
| *Eppinoff | vlc. |

Mr. Hansen MH 15
MILHAUD SUITE

| | |
|---|---|
| Gianedakis | vl. |
| Waller | cl. |
| Koston | piano |

Mr. A.Zighera MH 10
BRAHMS CLARINET TRIO

| | |
|---|---|
| Clynes | piano |
| *Schmidt | cl. |
| *Krug | vlc. |

Mr. Laurent Studio A
RIETI SONATA

| | |
|---|---|
| Dahlborg | fl. |
| Simms | ob. |
| *Kasow | bsn. |
| Litt | piano |

Mr. Burgin MH 3
HINDEMITH No.3

| | |
|---|---|
| *Ma Si Hon | vl. |
| Mansfield | vl. |
| *Michaels | vla. |
| *Stern | vlc. |

Mr. Zazofsky MH 12
MOZART QUARTET No. 2

| | |
|---|---|
| Keaney | piano |
| Davis | vl. |
| Schafer | vla. |
| Moore | vlc. |

Mr. Bedetti MH 8
CHAUSSON CONCERTO

| | |
|---|---|
| *Bernstein | vl. |
| *Matthies | piano |
| Staples | vl. |
| Wilfinger | vl. |
| Gromko | vla. |
| *Pack | vlc. |

Mr. Valkenier Studio C
MOZART QUINTET K. 452

| | |
|---|---|
| Kaplan | ob. |
| Schaller | cl. |
| Pugh | bsn. |
| Yancich | hrn. |
| Rosenberg | piano |

Mr. Knudson MH 14 C
BEETHOVEN SERENADE Op.25

| | |
|---|---|
| Crocker | fl. |
| *Popky | vl. |
| *Bloom | vla. |

Mr. Speyer Barn 1
HINDEMITH SONATA

| | |
|---|---|
| Voth | ob. |
| *Lewenthal | piano. |

Mr. Mazzeo L.Barn
PISTON DIVERTIMENTO

| | | | | | |
|---|---|---|---|---|---|
| *Kole | fl. | *Skelton | bsn. | *Karol | vla. |
| *Hewitt | ob. | *Sjoen | vl. | *Eskin | vlc. |
| *Hite | cl. | *Stillman | vl. | *Wolodkin | cb. |

Mr.Resnikoff MH 6
HAYDN QUARTET Op.55-3

| | |
|---|---|
| *Breuning | vl. |
| *Weismann | vl. |
| *Israel | vla. |
| *Bengtsson | vlc. |

Mr. Krips MH 11
DVORAK QUINTET

| | |
|---|---|
| Berg | piano |
| Carr | vl. |
| Fair | vl. |
| Johnson | vla. |
| Wilmers | vlc. |

Mr. Herford Studio E
BACH ART OF THE FUGUE

| | |
|---|---|
| Smith | vl. |
| Pasquale | vl. |
| *Diamond | vla. |
| Davis | vlc. |
| *Lee | piano |
| Peterson | piano |

Mr. Stagliano Barn 3
BRAHMS HORN TRIO

| | |
|---|---|
| *Yeskin | vl. |
| Vitsky | hrn. |
| Yessin | piano |

Mr. Pasquale MH 13
BRAHMS PIANO QUINTET

| | |
|---|---|
| *Rubens | vl. |
| Kaza | vl. |
| *Gilfenbaum | vla. |
| *Fasshauer | vlc. |
| *Wender | piano |

Mr. Lehner Studio B
TARTINI & BOCCHERINI TRIOS

| | |
|---|---|
| *Brown | vl. |
| *Krupnick | vl. |
| *Haste | vlc. |

This group will have an extra rehearsal
Saturday July 31st from 4 to 5 o'clock.

THE * DENOTES TWO
CHAMBER MUSIC
ASSIGNMENTS.

BERKSHIRE MUSIC CENTER — DEPARTMENT 11 — FOURTH WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 26 1948

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BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 11
CHAMBER MUSIC

FIFTH WEEK
AUGUST 2 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - - Thursday - - - Friday 1:30-3

Mr. Piatigorsky Hawth.2
SCHUBERT FORELLEN QUINTET

| | |
|---|---|
| *Zeitlin | vl. |
| *Brown | vla. |
| *Moore | vlc. |
| Wolodkin | cb. |
| Rosenberg | piano |

Mr. Burgin MH 3
BEETHOVEN QUARTET Op.59-1

| | |
|---|---|
| *Goldschmidt | vl. |
| *Taub | vl. |
| *Gromko | vla. |
| *Jamieson | vlc. |

Mr. Foss Cond.Room
BEETHOVEN TRIO Op.70-2

| | |
|---|---|
| *Gordon | vl. |
| *Fasshauer | vlc. |
| Berg | piano |

Mr. Stagliano Studio B
BEETHOVEN &
HINDEMITH SONATAS

| | |
|---|---|
| Weimer | hrn. |
| Yancich | hrn. |
| Renwick | hrn. |
| Peterson | piano |

Mr. Speyer Studio D
GINASTERA SONATA

| | |
|---|---|
| *Benton | fl. |
| *Smyles | ob. |

(except Wed.)

Mr. Fourel MH 15
MOZART QUARTET K.464

| | |
|---|---|
| *Seigel | vl. |
| *Kaza | vl. |
| *Bloom | vla. |
| *Eppinoff | vlc. |

Mr. Bedetti MH 7
FRANCK QUINTET

| | |
|---|---|
| *Ludwig | vl. |
| *Yeskin | vl. |
| *Israel | vla. |
| *Allen | vlc. |
| *Lee | piano |

(except Wed.)

Mr. Knudson MH 13
BEETHOVEN VARIATIONS
ICH BIN DER SCHNEIDER
KAKADU

| | |
|---|---|
| Wender | piano |
| *Pasquale | vl. |
| *Zighera | vlc. |

Mr. Mazzeo L.Barn
JANACEK MLADI

| | |
|---|---|
| *Kole | fl. |
| Voth | ob. |
| *Munger | cl. |
| *Pritchard | b.cl. |
| Gerstenberger | hrn. |
| *Skelton | bsn. |

Mr. Krips MH 11
BEETHOVEN SONATA Op.47

| | |
|---|---|
| Staples | vl. |
| Clynes | piano. |

Mr. Lehner MH 6
HAYDN QUARTET Op.64-5

| | |
|---|---|
| *Pinkerton | vl. |
| *Ravenal | vl. |
| *Diamond | vla. |
| *Stern | vlc. |

(except Wed.)

Mr. Hansen MH 12
BEETHOVEN SONATA Op.30-1

| | |
|---|---|
| *Heim | vl. |
| Litt | piano |

Mr. Resnikoff MH 8
MOZART SONATA E Minor

| | |
|---|---|
| *Gianedakis | vl. |
| *Keaney | piano |

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THE * DENOTES
TWO ASSIGNMENTS
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BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 11
CHAMBER MUSIC

FIFTH WEEK
AUGUST 2 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - - Thursday - - - Friday 3-4:30

Mr. Piatigorsky Hawth.2
SHOSTAKOVITCH QUINTET

| | |
|---|---|
| *Ma Si Hon | vl. |
| *Grescoe | vl. |
| *Michaels | vla. |
| *Stern | vlc. |
| Koston | piano |

(except Wed.)

Mr. A.Zighera MH 10
RAVEL TRIO

| | |
|---|---|
| Bernstein | vl. |
| *Jamieson | vlc. |
| Lewenthal | piano |

Mr. Herford MH 7
BACH ART OF FUGUE

| | |
|---|---|
| *Gianedakis | vl. |
| *Heim | vl. |
| Montoni | vla. |
| *Eppinoff | vlc. |
| Matthies | piano |
| *Keaney | piano |

Mr. Mager Studio E
STRAVINSKY OCTET

| | |
|---|---|
| Aitkins | fl. |
| Schmidt | cl. |
| *Kasow | bsn. |
| *Skelton | bsn. |
| Labella | trp. |
| Babcock | trp. |
| Skowlund | trb. |
| Jett | trb. |

Mr. Krips MH 11
JOSE CASTRO QUARTET

| | |
|---|---|
| Breuning | vl. |
| Wilfinger | vl. |
| *Brown | vla. |
| *Moore | vlc. |

Mr. Zazofsky MH 14 C
STARER & KURKA
QUARTETS

| | |
|---|---|
| *Zeitlin | vl. |
| Russell | vl. |
| Finness | vla. |
| *Allen | vlc. |

Mr. Foss Cond. Room
ALBIN NOCTURNE &
ALLEGRO CONCERTANT

| | |
|---|---|
| *Seigel | vl. |
| *Pasquale | vl. |
| *Gromko | vla. |
| Pack | vlc. |
| Urfe | cb. |
| *Kole | fl. |
| *Smyles | ob. |
| *Munger | cl. |
| Jacobius | bsn. |
| Speyer | hrn. |
| Stemm | harp. |

Mr. Valkenier Studio C
KAUDER TRIO

| | |
|---|---|
| Sjoen | vl. |
| Goldstein | hrn. |
| Kallir | piano |

Mr. Mazzeo L. Barn
IVES LARGO

| | |
|---|---|
| *Goldschmidt | vl. |
| Hite | cl. |
| *Lee | piano |

Mr. Laurent MH 12
MILHAUD SONATA

| | |
|---|---|
| *Armer | fl. |
| *Hewitt | ob. |
| *Pritchard | cl. |
| Yessin | piano |

(except Wed.)

Mr. Pasquale MH 13
BEETHOVEN PIANO QUARTET

| | |
|---|---|
| *Popky | vl. |
| *Israel | vla. |
| *Haste | vlc. |
| Stone | piano. |

(except Wed.)

The following ensemble will perform with Mr. E. Power Biggs at a special concert Sunday August 8th at 10 A.M. Mr. Burgin will conduct.
REHEARSALS THURSDAY & FRIDAY ONLY.

POULENC CONCERTO Shed. Mr. Burgin

| | | | |
|---|---|---|---|
| *Taub | vl. | *Kaza | vl. |
| *Ludwig | vl. | *Schiff | vl. |
| *Gordon | vl. | *Yeskin | vl. |
| *Pinkerton | vl. | *Ravenal | vl. |
| *Bloom | vla. | *Fasshauer | vlc. |
| *Diamond | vla. | *Haste | vlc. |
| Hyman | vla. | *Zighera | vlc. |
| Holcomb | vla. | Botti | cb. |

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THE * DENOTES
TWO ASSIGNMENTS
- - - - - - - - -

FIFTH WEEK AUGUST 2 1948

REHEARSAL SCHEDULE FOR BACH'S "ST. JOHN'S PASSION"

| | | | |
|---|---|---|---|
| Monday | 1:30-4 | THEATRE | |
| Wednesday | 1:30-4 | THEATRE | |
| Wednesday | 8:15 | THEATRE | P E R F O R M / N C E |

| | | | |
|---|---|---|---|
| *Ma Si Hon | vl. | *Stern | vlc. |
| *Grescoe | vl. | *Reste | vlc. |
| *Ludwig | vl. | Yokom | cb. |
| *Yeskin | vl. | *Benton | fl. |
| *Popky | vl. | *Armer | fl. |
| *Revenal | vl. | *Hewitt | ob. |
| *Michaels | vla. | Roller | ob. |
| *Israel | vla. | *Kasow | bsn. |

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REHEARSAL SCHEDULE FOR ROSSINI'S "TURK IN ITALY"

| | | | |
|---|---|---|---|
| Monday | 8:00 P.M. | THEATRE | |
| Tuesday | 2:30-4:00 | THEATRE | |
| Thursday | 2:00-5:00 | THEATRE | |
| Friday | 2:00-5:00 | THEATRE | |
| Saturday | 2:00-5:00 | THEATRE | |
| Sunday | 8:00 P.M. | THEATRE | D R E S S R E H E A R S / L |

| | | | |
|---|---|---|---|
| Brown | vl. | Karol | vla. |
| Krupnick | vl. | Gilfenbaum | vla. |
| Redding | vl. | Krug | vlc. |
| Rubens | vl. | Davis | vlc. |
| Stillman | vl. | Curtis | cb. |
| Weisman | vl. | Neiger | trb. |
| | | Kraft | timp. |

The students listed above have been added to the personnel of Department IV Orchestra.

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BERKSHIRE MUSIC CENTER — DEPARTMENT 11 — SIXTH WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — AUGUST 9 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - - Thursday - - - Friday 1:30-3

Mr. Piatigorsky Hewth.2
BRAHMS PIANO QUARTET No.1
Bernstein vl.
Michaels vla.
Pack vlc.
Kosmon piano

Mr. de Pasquale MH 14C
BEETHOVEN QUARTET Op.18-4
Ludwig vl.
Wilfinger vl.
*Israel vla.
*Eskin vlc.

Mr. Steglieno Barn 5
BRIGGSMA QUARTET
Labelle trp.
O'Donnell trp.
Carstenberger hrn.
Weiger trb.

Mr. Lehner Studio J
BEETHOVEN QUARTET
Op. 18 No. 6
Stillman vl.
Davis vl.
*Johnson vla.
Zighera vlc.

Mr. Mager Studio 3
FERNANDEZ QUINTET
*Kola fl.
*Kaplan ob.
*Munger cl.
Goldstein hrn.
Kasow bsn.

Mr. Foss MH 7
HINDEMITH SONATA
*Matthies piano
Yessin piano

Mr. Mezzeo L. Barn
MARTINU REVUE DE CUISINE
*Lee piano
**Hite cl.
**Sjoen vl.
*Moore vlc.
*Pugh bsn.
Babcock trp.

Mr. Resnikoff MH 8
REVUELTAS MUSICA DE FERIA
Zeitlin vl.
Keze vl.
*Brown vla.
Bengtsson vlc.

Mr. Burgin MH 3
BEETHOVEN QUARTET Op.59 No. 1
*Goldschmidt vl.
*Staples vl.
*Gromko vla.
*Jamieson vlc.

Mr. Bedetti MH 6
RAVEL QUARTET
Breuning vl.
Seigel vl.
*Karol vla.
Stern vlc.

Mr. Zazofsky MH 13
BLOCH QUINTET
Weismann vl.
Diamond vl.
*Bloom vla.
Allen vlc.
Stone piano

Mr. Laurent MH 12
TELEMANN QUARTET D min.
*Crocker fl.
Dahlborg fl.
Armer fl.
Litt piano.

Mr. Hansen MH 14 A
HAYDN QUARTET Op.54-1
*Rubens vl.
Schiff vl.
*Gilfenbaum vla.
*Eppinoff vlc.

Mr. Knudson MH 11
BRAHMS TRIO Op. 8
Grescoe vl.
*Heste vlc.
Keeney piano

Mr. Krips MH 10
SCHUMANN TRIO D minor
Redding vl.
Krug vlc.
Berg piano

Mr. Speyer Studio E
STRAVINSKY & MILHAUD PASTORALES
*Russell vl.
Hewitt ob.
Voth E.H.
*Weller cl.
Glickman bsn.

Mr. Valkenier Studio A
BRAHMS HORN TRIO
Gordon vl.
Renwick hrn.
*Rosenberg piano.

Mr. Allard Shed A
SCHUBERT OCTET
*Pritchard cl.
Jacobius bsn.
Weimer hrn.
*Brown vl.
Krupnick vl.
*Schafer vla.
*Davis vlc.
Urfe cb.

Mr. Fourel MH 15
HINDEMITH SONATA Op.11-4
**Finnesa vla.
Kellir piano

- - - - - - - - - -

THE * DENOTES 2 ASSIGNMENTS: ** DENOTES 3 ASSIGNMENTS

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BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT 11
CHAMBER MUSIC

SIXTH WEEK
AUGUST 9 1948

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Tuesday - - - Wednesday - - - Thursday - - - Friday 3-4:30

Mr. Piatigorsky Hawth.2
TANIEV QUINTET

| | |
|---|---|
| Taub | vl. |
| Pasquale | vl. |
| Hyman | vla. |
| *Fasshauer | vlc. |
| Lewenthal | piano |

Mr. Hansen MH 3
SCHUMANN PIANO QUARTET

| | |
|---|---|
| Gianedakis | vl. |
| *Bloom | vla. |
| *Davis | vlc. |
| Clynes | piano |

Mr. Speyer Studio E
PROKOFIEFF QUINTET

| | |
|---|---|
| Simms | ob. |
| Schmidt | cl. |
| Heim | vl. |
| *Gilfenbaum | vla. |
| Curtis | cb. |

Mr. Fourel MH 15
PROKOFIEFF OVERTURE

| | |
|---|---|
| *Pritchard | cl. |
| *Carr | vl. |
| Ravenal | vl. |
| *Gromko | vla. |
| *Haste | vlc. |
| Wender | piano |

Mr. Mazzeo L. Barn
MOZART TRIO

| | |
|---|---|
| **Hite | cl. |
| *Karol | vla. |
| *Rosenberg | piano |

(3-4 O'clock)

Mr. Mazzeo L.Barn
BRAHMS CLARINET QUINTET

| | |
|---|---|
| *Schaller | cl. |
| **Sjoen | vl. |
| *Carr | vl. |
| **Finness | vla. |
| *Fasshauer | vlc. |

(Mon. 4:30-6)
Thurs. 4:30-6)
Sat. 1:30-4)

Mr. Lehner Studio C
BARTOK 6th QUARTET

| | |
|---|---|
| **Sjoen | vl. |
| Ma Si Hon | vl. |
| **Finness | vla. |
| *Jamieson | vlc. |

Mr. Laurent MH 12
THUILLE SEXTET

| | |
|---|---|
| Benton | fl. |
| Smyles | ob. |
| *Munger | cl. |
| Speyer | hrn. |
| Skelton | bsn. |
| *Kallir | piano |

Mr. de Pasquale MH 14C
HINDEMITH 8 PIECES

| | |
|---|---|
| *Brown | vl. |
| *Rubens | vl. |
| *Diamond | vla. |
| *Eppinoff | vlc. |

Mr. Knudson MH 11
SCHUMANN QUINTET

| | |
|---|---|
| Yeskin | vl. |
| Gostinsky | vl. |
| *Schafer | vla. |
| *Eskin | vlc. |
| Peterson | piano |

Mr. Zazofsky MH 13
DVORAK TERZETTO

| | |
|---|---|
| Fair | vl. |
| Popky | vl. |
| *Michaels | vla. |

Mr. Mazzeo L.Barn
IVES LARGO

| | |
|---|---|
| *Goldschmidt | vl. |
| **Hite | cl. |
| *Lee | piano |

(Tues.&Thurs.
4-4:15)

Mr. Valkenier Studio A
STROUSE QUINTET

| | |
|---|---|
| *Kole | fl. |
| *Kaplan | ob. |
| *Schaller | cl. |
| Levine | hrn. |
| *Pugh | bsn. |

Mr. A.Zighera MH 10
MOZART QUARTET K. 465

| | |
|---|---|
| *Russell | vl. |
| Mansfield | vl. |
| Montoni | vla. |
| Wilmers | vlc. |

Mr. Stagliano Barn 5
MOZART HORN QUARTET

| | |
|---|---|
| Yancich | hrn. |
| Vitsky | hrn. |
| Smith | vl. |
| *Israel | vla. |
| *Johnson | vla. |
| *Moore | vlc. |

Mr. B.Zighera Cond.R.
DEBUSSY SONATA

| | |
|---|---|
| *Crocker | fl. |
| *Brown | vla. |
| Stemm | harp |

Mr. Resnikoff MH 8
BEETHOVEN SONATA Op. 47

| | |
|---|---|
| *Staples | vl. |
| *Matthies | piano |

Mr. Mazzeo L.Barn
VILLA-LOBOS CHOROS No.2

| | |
|---|---|
| Aitkins | fl. |
| *Waller | cl. |

(Tues.& Thurs.
4:15-4:45)

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THE * DENOTES 2
ASSIGNMENTS: **
DENOTES 3
ASSIGNMENTS.

- - - - - - - - - - -

First Concert of Chamber Music by Members of Department II

Sunday, July 11, 1948 at 10:30 a.m. - - Chamber Music Hall

PROGRAM

Beethoven — Trio for Violin, Violoncello and Piano in B-flat, Opus 97

I Allegro moderato
II Scherzo: Allegro
III Andante cantabile ma pero con moto

Violin - Gottfried Wilfinger
Violoncello - Erling Bengtsson
Piano - Noel Lee

(Coached by Mr. Piatigorsky)

Prokofieff — String Quartet No. 2 in F major, Opus 92

I Allegro sostenuto
II Adagio
III Allegro

Violins - Zvi Zeitlin and Norman Carr
Viola - Beatrice Brown
Violoncello - Carl Fasshauer

(Coached by Mr. Krips)

Mozart — Quintet for Wind Instruments and Piano in E-flat, K. 452

I Largo; Allegro moderato
II Larghetto
III Rondo: Allegretto

Oboe - Harry Smyles
Clarinet - Harry Schmidt
Bassoon - William Skelton
Horn - Andre Speyer
Piano - Lilian Kallir

(Coached by Mr. Speyer)

Baldwin Piano

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert of Chamber Music by Members of Department II

Sunday, July 18, 1948 at 10:30 a. m - Chamber Music Hall

# PROGRAM

Berezowsky — Suite for Brass Septet, Op. 24

I Fanfare and Gallop
II Lullaby
III Valse
IV Rondo

Trumpets - William Babcock
French Horns - Wilke Renwick and Ralph Pottle
Trombones - David Jett and Herbert Owens
Tuba - James Mc Allister

(Coached by Mr. Jacob Raichman)

Milhaud — Suite d'après Corrette

I Entrée and Rondeau
II Tambourin
III Musette
IV Sérénade
V Fanfare
VI Rondeau
VII Menuets
VIII Le Coucou

Oboe - Duane Voth
Clarinet - Paul Schaller
Bassoon - Gunter Jacobius

(Coached by Mr. Raymond Allard)

Foss — String Quartet in G, in Free Variation Form (1947)

Violins - Zvi Zeitlin and Ma Si Hon
Viola - Beatrice Brown
Violoncello - Rowland Pack

(Coached by Mr. Lukas Foss)

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert of Chamber Music by Members of Department II

Sunday, July 25, 1948 at 10:30 a.m. - - Chamber Music Hall

PROGRAM

**Hindemith** — Chamber Music for Wind Instruments, Op.24, No.2

I Playful and moderately fast
II Waltz
III Placid and simple
IV Rapid
V Very lively

Flute - Ramona Dahlborg
Oboe - Harry Smyles
Bassoon - Loren Glickman
Clarinet - Antonio Camarda
Horn - André Speyer

(Coached by Mr. Victor Polatschek)

**Couperin** — "Adolescentulus Sum", Motet for Soprano

Soprano - Joan Brainerd
(1947 Young Artist Award, National Federation of Music Clubs)

Flutes - Richard Kole and Robert Armer
Violins - Alfred Breuning and Bernhard Goldschmidt
Organ - Alfred Patterson

**Schubert** — Der Hirt auf dem Felsen, Op. 129

Soprano - Joan Brainerd
Clarinet - Leland Munger
Piano - Herbert Grossman

(Coached by Mr. Ralph Berkowitz)

**Schumann** — Quintet for Piano and Strings in E-flat, Op.44

I Allegro brillante
II In modo d'una marcia: Un poco largamente
III Scherzo: Molto vivace
IV Allegro, ma non troppo

Violins - Alf Sjöen and Harry Taub
Viola - Robert Karol
Violoncello - Robert Jamieson
Piano - Lilian Kallir

(Coached by Mr. Gregor Piatigorsky)

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

Fourth Concert of Chamber Music by Members of Department II

Sunday, August 1, 1948 at 11:00 a.m. - Chamber Music Hall

PROGRAM

Haydn — String Quartet, Op.55, No. 3, in B-flat

I Vivace assai
II Adagio ma non troppo
III Menuetto
IV Finale: Presto

Violins - Alfred Breuning and Vladimir Weisman
Viola - Theodore Israel
Violoncello - Erling Bengtsson

(Coached by Mr. Vladimir Resnikoff)

Monteverde — Ecco Mormorar l'Onde

Byrd — I Thought that Love Had Been a Boy

Lassus — Audite Nova

Madrigal Group of Department V

(Coached by Mr. Hugh Ross)

Chausson — Concerto for Violins, Piano and String Quartet, Op. 21

I Calme
II Sicilienne
III Grave
IV Très animé

Solo Violin - Joseph Bernstein
Piano - Eloise Matthies
Violins - Gordon Staples and Gottfried Wilfinger
Viola - William Gromko
Violoncello - Rowland Pack

(Coached by Mr. Jean Bedetti)

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

## SERGE KOUSSEVITZKY, DIRECTOR

## TANGLEWOOD—LENOX, MASSACHUSETTS

Fifth Concert of Chamber Music by Members of Department II

Sunday, August 8, 1948 at 11:00 a.m. -- Chamber Music Hall

PROGRAM

Kauder — Trio for Violin, Horn and Piano

I Molto tranquillo e sostenuto
II Allegro
III Lento; moderato

Violin - Alf Sjoen
Horn - Arthur Goldstein
Piano - Lilian Kallir

(Coached by Mr. Willem Valkenier)

Brahms — Two Songs, Op. 91

Gestillte Sehnsucht
Geistliches Wiegenlied

Mezzo-Soprano - Conchita Gaston
Viola - Beatrice Brown
Piano - Herbert Grossman

(Coached by Mr. Ralph Berkowitz)

José María Castro — String Quartet in G

I Allegro
II Moderato
III Allegro

Violins - Alfred Breuning and Gottfried Wilfinger
Viola - Beatrice Brown
Violoncello - Kermit Moore

(Coached by Mr. Alfred Krips)

Ravel — Trio for Violin, Violoncello and Piano

I Modéré
II Pantoum: Assez vif
III Passacaille: Très large
IV Finale: Animé

Violin - Joseph Bernstein Violoncello - Robert Jamieson
Piano - Raymond Lewenthal

(Coached by Mr. Alfred Zighera)

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

Sixth Concert of Chamber Music by Members of Department II

Sunday, August 15, 1948 at 10:30 a.m. - Theatre-Concert Hall

# P R O G R A M

## I

**B e e t h o v e n** — String Quartet in F major, Opus 59 No. 1

Violins - Bernard Goldschmidt and Gordon Staples
Viola - William Gromko
Violoncello - Robert Jamieson

(Coached by Mr. Richard Burgin)

## II

**I v e s** — Largo (1901) from "A Set of Pieces"

Violin - Bernard Goldschmidt
Clarinet - David Hite
Piano - Noel Lee

(Coached by Mr. Rosario Mazzeo)

## III

**M i l h a u d** — Pastorale

Oboe - Burton Hewitt
Clarinet- Richard Waller
Bassoon - Loren Glickman

**S t r a v i n s k y** — Pastorale

Violin - Theodore Russell
English Horn - Duane Voth
Oboe - Burton Hewitt
Clarinet - Richard Waller
Bassoon - Loren Glickman

(Coached by Mr. Louis Speyer)

## IV

**B r a h m s** — Piano Quartet No. 1 in G minor, Opus 25

Violin - Joseph Bernstein
Viola - Melvin Michaels
Violoncello - Rowland Pack
Piano - Dina Koston

(Coached by Mr. Gregor Piatigorsky)

B a l d w i n  P i a n o

# D E P ' R T M E N T  T H R E E  C O M P O S I T I O N

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

The composition department consisted of sixteen students divided equally between Aaron Copland and Darius Milhaud. Each student received individual instruction for one hour and a half per week. In addition each instructor held a composition class twice weekly. These classes discussed problems of orchestration, analysis, etc.

Students were assigned to individual practice studios for several hours daily. Composition students schedules were left as free as possible of obligations so that their time could be used as the individual student found best. Open to them were all orchestral rehearsals, choral rehearsals, lectures, and classes in harmonic analysis and solfege. Participation in the Festival Chorus was not obligatory.

A group of students, attached to the composition department met several times with Irving Fine and also attended some of the composition classes.

Six composer's concerts were given in the Chamber Music Hall under the supervision of Mr. Copland. The programs for these were organized by William Flanagan. Performers at these concerts were frequently volunteers from other departments of the school but some works were assigned by the chamber music department.

# D E P A R T M E N T  T H R E E  C O M P O S I T I O N

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Students with Aaron Copland...

| | |
|---|---|
| Sidney Cox | William Flanagan |
| Edward Lewis | Robert Nagel |
| Charles Strouse | Edino Krieger |
| Pia Sebastiani | Herbert Brun |

Students with Darius Milhaud...

| | |
|---|---|
| Olga Gratch | Bruce Howden |
| Robert Kurka | Lester Trimble |
| Hector Tosar | Arthur Frackenpohl |
| John Freeman | Eugene Kurtz |

In addition the following students although not active in composition were affiliated with the department:

| | |
|---|---|
| Joseph Harnell | Robert Starer |
| Alan Kemler | George Garrett |
| Jose Tejada | Antonio Iglesias |
| Warren Foreman | Arthur Green |

BERKSHIRE MUSIC CENTER SERGE KOUSSEVITZKY, DIRECTOR

COMPOSITION DEPARTMENT
FIRST WEEK
JULY 5 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-11<br>Gretch<br>Sedgwick Hall.<br>Cox<br>MH 4 | | 9:30-11<br>Trimble<br>Sedgwick Hall.<br>Nagel<br>MH 4 | | 9:30-11<br>Freeman<br>Sedgwick Hall.<br>Sebastiani<br>MH 4 | |
| 11-12:30<br>Howden<br>Sedgwick Hall.<br>Flanagan<br>MH 4 | 11-12:30<br>Kurka<br>Sedgwick Hall<br>Lewis<br>MH 4 | 11-12:30<br>Tosar<br>Sedgwick Hall.<br>Strouse<br>MH 4 | 11-12:30<br>Frackenpohl<br>Sedgwick Hall.<br>Krieger<br>MH 4 | 11-12:30<br>Kurtz<br>Sedgwick Hall.<br>Brun<br>MH 4 | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Composition<br>Class<br>Mr.Copland<br>MH 4<br>Mr.Milhaud<br>Sedg.Hall | 1:30-3 | 1:30-3<br>Composition<br>Class<br>Mr.Copland<br>MH 4<br>Mr.Milhaud<br>Sedg.Hall | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>GARAGE<br><br>OR<br>3-4<br>Elem.Solfege<br>4-5<br>Adv. Solfege<br>CH.M.H. | 3-4:30<br>Aspects of<br>Music<br>CH.M.H. | 3-4:30<br>Aspects of<br>Music<br>CH.M.H. | 3-4:30<br>Aspects of<br>Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>GARAGE<br><br>OR<br>3-4<br>Elem.Solfege<br>4-5<br>Adv. Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT III
COMPOSITION

SECOND WEEK
JULY 12, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-11<br>Gratch<br>Sedgwick Hall<br>Krieger<br>MH 4 | 9:30-11<br>Sebastiani<br>MH4 | 9:30-11<br>Trimble<br>Sedgwick Hall<br>Lewis<br>MH 4 | 9:30-11<br>Cox<br>MH 4 | 9:30-11<br>Freeman<br>Sedgwick Hall | |
| 11-12:30<br>Howden<br>Sedgwick Hall<br>Brun<br>MH 4 | 11-12:30<br>Kurka<br>Sedgwick Hall<br>Nagel<br>MH 4 | 11-12:30<br>Tosar<br>Sedgwick Hall<br>Strouse<br>MH 4 | 11-12:30<br>Frackenpohl<br>Sedgwick Hall<br>Flanagan<br>MH 4 | 11-12:30<br>Kurtz<br>Sedgwick Hall | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT III
COMPOSITION

THIRD WEEK
JULY 19, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-11<br>Gretch<br>Sedgwick Hall<br>Krieger<br>MH 4 | 9:30-11<br>Sebastiani<br>MH 4 | 9:30-11<br>Trimble<br>Sedgwick Hall<br>Lewis<br>MH 4 | 9:30-11<br>Cox<br>MH 4 | 9:30-11<br>Freeman<br>Sedgwick Hall | |
| 11-12:30<br>Howden<br>Sedgwick Hall<br>Brun<br>MH 4 | 11-12:30<br>Kurke<br>Sedgwick Hall<br>Nagel<br>MH 4 | 11-12:30<br>Tosar<br>Sedgwick Hall<br>Strouse<br>MH 4 | 11-12:30<br>Frackenpohl<br>Sedgwick Hall<br>Flanagan<br>MH 4 | 11-12:30<br>Kurtz<br>Sedgwick Hall | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT III
COMPOSITION

FOURTH WEEK
JULY 26, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-11<br>Gretch<br>Sedgwick Hall<br>Krieger<br>MH 4 | 9:30-11<br>Sabastiani<br>MH 4 | 9:30-11<br>Trimble<br>Sedgwick Hall<br>Lewis<br>MH 4 | 9:30-11<br>Cox<br>MH 4 | 9:30-11<br>Freeman<br>Sedgwick Hall | |
| 11-12:30<br>Howden<br>Sedgwick Hall<br>Brun<br>MH 4 | 11-12:30<br>Kurko<br>Sedgwick Hall<br>Nagel<br>MH 4 | 11-12:30<br>Toser<br>Sedgwick Hall<br>Strouse<br>MH 4 | 11-12:30<br>Frackonpohl<br>Sedgwick Hall<br>Flanagan<br>MH 4 | 11-12:30<br>Kurtz<br>Sedgwick Hall | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:30<br>Elementary Solfege<br>3:30-4:30<br>Advanced Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>SHED | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT III
COMPOSITION

FIFTH WEEK
AUGUST 2, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-11<br>Gretch<br>Sedgwick Hall | 9:30-11<br>Sebastiani<br>MH 4 | 9:30-11<br>Trimble<br>Sedgwick Hall<br>Lewis<br>MH 4 | 9:30-11<br>Cox<br>MH 4 | 9:30-11<br>Freeman<br>Sedgwick Hall | |
| 11-12:30<br>Howden<br>Sedgwick Hall<br>Brun<br>MH 4 | 11-12:30<br>Kurke<br>Sedgwick Hall<br>Nagel<br>MH 4 | 11-12:30<br>Tosar<br>Sedgwick Hall<br>Strouse<br>MH 4 | 11-12:30<br>Frackenpohl<br>Sedgwick Hall<br>Flanagan<br>MH 4 | 11-12:30<br>Kurtz<br>Sedgwick Hall | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-4:00<br>Elementary Solfege<br>4:00-5:00<br>Advanced Solfege<br>CH.M.H. | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT III
COMPOSITION

SIXTH WEEK
AUGUST 9, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9:30-11<br>Gratch<br>Sedgwick Hall | 9:30-11<br>Sebastiani<br>MH 4 | 9:30-11<br>Trimble<br>Sedgwick Hall<br>Lewis<br>MH 4 | 9:30-11<br>Cox<br>MH 4 | 9:30-11<br>Freeman<br>Sedgwick Hall | |
| 11-12:30<br>Howden<br>Sedgwick Hall<br>Brun<br>MH 4 | 11-12:30<br>Kurka<br>Sedgwick Hall<br>Nagel<br>MH 4 | 11-12:30<br>Tosar<br>Sedgwick Hall<br>Strouse<br>MH 4 | 11-12:30<br>Frackenpohl<br>Sedgwick Hall<br>Flanagan<br>MH 4 | 11-12:30<br>Kurtz<br>Sedgwick Hall | |
| 1:30-3<br>Seminar<br>CH.M.H. | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | | 1:30-3<br>Composition Class<br>Mr. Copland<br>MH 4<br>Mr. Milhaud<br>Sedgwick Hall | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H. | |

# COMPOSERS' EVENING

under the direction of Aaron Copland

Sunday, July 11, 1948 at 8:00 P. M.
Chamber Music Hall

## PROGRAM

1 Allegro for Two Pianos ..... Karl Kohn
(Middletown, New York)
Pianos - Noel Lee and Karl Kohn

2. String Quartet ..... Olga Gratch
(Staten Island, New York)
Violins - Harry Taub and Doris Heim
Viola - William Gromko
Violoncello Yvette Davis

3. Prelude and Toccata ..... Robert Starer
Five Short Pieces (Palestine)

The composer at the piano

4. Duet for Oboe and Bassoon ..... Charles Strouse
(New York, New York)
Oboe - Melvin Kaplan
Bassoon Edwin Rosenkranz

5. Sonata No. 2 for Piano ..... George Garratt
(New York, New York)

The composer at the piano

Baldwin Piano

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

## COMPOSERS' EVENING

under the direction of Aaron Copland

Sunday, July 18, 1948 at 8:15 P. M.
Chamber Music Hall

PROGRAM

1. Sonata No. 3 in A ..... Nicholas Van Slyck

   I Moderate with motion
   II Fast
   III Slow and broad; moderate; quickly

   Piano - Noel Lee

47-48

2. Ben Jonson's Carol ..... John Freeman (New York, New York)
   (For the eve of Christmas Day)

   Soprano - Helen Gibson
   Violins - Mary C. Smith and Irene Gianedakis
   Viola - Laura Schafer
   Violoncello - Yvette Davis

3. Two Poems by John Rawlings ..... John Freeman

   Soprano - Jean Nichols
   Piano - Eloise Matthies

4. Cuatro Preludios ..... Pia Sebastiani (Buenos Aires, Argentina)

   The composer at the piano

5. French Suite ..... Arthur Frackenpohl (Maplewood, New Jersey)

   I Allemande
   II Courante
   III Sarabande
   IV Gavotte
   V Minuet
   VI Gigue

   The composer at the piano

6. Upon a Child that Died (Robert Herrick)..... Edward Lewis (New York, New York)

7. Heaven Haven (Gerard Manley Hopkins) ..... William Flanagan (New York, New York)
   From a Valentine for Sherwood Anderson
   (Gertrude Stein)

   Soprano - Edith Gordon
   Piano - Noel Lee

8. Two Baroque Dances for Woodwind Quintet ..... Eugene Kurtz (Atlanta, Georgia)

   I Gavotte
   II Chaconne

   Flute - Thomas Benton, Jr.
   Oboe - Duane Voth
   Clarinet - Harry Schmidt
   French Horn - Andre Speyer
   Bassoon - William Skelton

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER
## SERGE KOUSSEVITZKY, DIRECTOR
## TANGLEWOOD—LENOX, MASSACHUSETTS

**COMPOSERS' EVENING**
under the direction of Aaron Copland

Sunday, July 25, 1948 at 8:15 P.M.

PROGRAM

1. Une Petite Musique pour Noël — Jose de Tejada (Biarritz, France)

I Jésus chez les Bergers
II Jésus chez les Méchants
III Jésus chez les Oiseaux
IV Jésus chez Lui
V Jésus en Nous
VI Jésus chex les Mages

The composer at the piano

2. Sonatina for Solo Violin — Herbert Brun (Tel Aviv, Israel)

I Moderato deciso
II Lento
III Allegretto

Violin - Joseph Bernstein

3. Fugato and Allegro for Piano

The composer at the piano

4 Two Fugues for String Trio — Alan Kemler (Boston, Massachusetts)

I Andante moderato
II Moderato energico

Violin - Gordon Staples
Violoncello - Robert Jamieson
Viola - William Gromko

5. Music for Piano — Irving Fine (Boston, Massachusetts)

I Prelude
II Waltz - Gavotte
III Variations
IV Interlude and Finale

Piano - Karl Kohn

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# COMPOSERS' EVENING

under the direction of Aaron Copland

Sunday, August 1, 1948 at 8:15 P.M.
Chamber Music Hall

## PROGRAM

1. Sonata for Piano ..... Eugene Kurtz
(Atlanta, Georgia)

I Moderate with motion
II Light and spirited
III Slowly - allegro vivo

Piano - Karl Kohn

2. Musica de Camera... ..... Edino Krieger
(Rio de Janiero, Brazil)

Trumpet - Robert Nagel
Flute - Thomas Benton
Violin - Gottfried Wilfinger
Tympani - Eddie Wuebold

3. Sonata for Violin and Piano.....Irwin Hoffman
(New York, New York)

I Fast
II Slow
III Burlesca
IV Slow

Violin - Alfred Breuning
Piano - Raymond Lewenthal

4. Brass Quartet.....Arthur Frackenpohl
(Maplewood, New Jersey)

I Fast
II Slow
III Fast

First Trumpet - William Babcock, Jr.
Second Trumpet - Bernard O'Donnell
First Trombone - Millard Neiger
Second Trombone - Joseph Owens

5. Scherzo for Chamber Orchestra ..... Robert Nagel
(Pittsburgh, Pennsylvania)

Berkshire Chamber Orchestra
Conductor - Saul Schechtman

Baldwin Piano

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

## COMPOSERS' EVENING

Under the Direction of Aaron Copland

Saturday, August 7, 1948 at 4:30 P.M.
Chamber Music Hall

PROGRAM

1. String Quartet ..... Robert Starer
(Jerusalem, Palestine)

Violins - Zvi Zeitlin and Theodore Russell
Viola - Asbjorn Finess
Violoncello - Robert Allen

2. Two Shakespearian Sonnets..... José de Tejada
(Biarritz, France)

That Time of Year
Who Will Believe My Verse

Soprano - Joan Brainerd
The composer at the piano

3. String Quartet No. 3 ..... Robert Kurka
(New York, New York)

I Con moto - adagio - con moto
II Presto
III Andante molto (recitativo)
IV Allegro molto

Violins - Harvey Seigel and Robert Kurka
Viola - Raymond Montoni Violoncello - Kermit Moore

4. Scherzo for Chamber Orchestra.....Robert Nagel
(Pittsburgh, Pennsylvania)

Berkshire Chamber Orchestra
Conductor - Saul Schechtman

5. Divertimento..... John Freeman
(New York, New York)

I Resoluto
II Andante
III Allegro raffinato

Violin - Robert Kurka
Oboe - Burton Hewitt
Trombone - Millard Neiger

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# COMPOSER'S PROGRAM

Under the Direction of Aaron Copland
Saturday, August 14, 1948 at 4:30 p.m.
Chamber Music Hall

1. Sonata for Violin and Piano . . . . . Lester Trimble
(Pittsburgh, Pa)
Violin - Ma Si Hon - - - Piano - Thomas Schippers

2. Two Shakespearian Songs. . . . . Jose de Tejada
(Biarritz, France)
Who Will Believe My Verse
That Time of Year
Soprano - Adele Addison The Composer at the Piano

3. Five Short Pieces for Piano. . . . . Herbert Brun
(Tel Aviv,Israel)
Piano - - Noel Lee

4. Song for Muted Violin . . . . . Edward Lewis
(New York,N. Y.)
Violin - Kenneth Gordon Piano - Noel Lee

5. Scherzo for Violin and Piano . . . . . Charles Strouse
(New York,N.Y.)
Violin - Alfred Bruening Piano - Noel Lee

6. Psalm 100 for A Capella Chorus . . . . Charles Strouse

Four Madrigals (Sappho) . . . . . Ned Rorem
1. Parting (New York, N.Y.)
2. Flowers for the Graces
3. Love 4. An Absent Friend

Conducted by Mr. Hugh Ross

7. Three Dances for Piano . . . . . .Olga Gratch
Piano - Eloise Matthies (New York,N.Y.)

8. Music for Woodwind Quintet . . . . . .Charles Strouse
Andante (prelude) - Allegro (New York, N.Y.)

Oboe - Melvin Kaplan Flute - Richard Kole
Clarinet-Richard Waller Horn - Stanley Levine
Bassoon - Russell Pugh

9. Solitude (Rilke) . . . . . .Hector Tosar
Soprano - Edith Gordon (Montivideo,Uruguay)
The Composer at the Piano

10. The Waters of Babylon (Psalm 137). . . . .William Flanagan
(New York,N.Y.)

Violins - Zvi Zeitlin and Godfrey Wilfinger
Viola - Beatrice Brown Violoncello - Erling Bengston
Soprano - - Edith Gordon

Baldwin Piano

# D E P A R T M E N T  F O U R  O P E R A

Students in this department were accepted in one of the following divisions.

Opera Dramatics for Singers. Active students worked daily with Boris Goldovsky, Sarah Caldwell, Jan Meyerowitz, Felix Wolfes in the preparation of operatic scenes and excerpts. Groups were also formed which studied with Conductors and Coaches under the supervision of faculty members. Auditors observed the work done in the Opera Literature Classes in the afternoons. Auditors did not take part in the projects, but instead sang in the Festival Chorus. They also took part in the Opera Chorus and in general filled in when needed. An Opera Lecture was given every afternoon in the Theatre-Concert Hall. This lecture was open to any student who wished to attend.

Song Repertoire. Available to active students and several advanced auditors. This class consisted of individual lessons with Ralph Berkowitz in the repertoire of French, German, and English songs. Pianists for these lessons were assigned from Department 11. The members of this class gave two concerts, the programs of which are to be found elsewhere in this report.

Conducting, Coaching and Stage Directing. A limited number of students worked under the direction of Mr. Goldovsky in the preparation of Opera Scenes. Conductors were given full charge of a project in that they prepared the orchestra and did the stage direction. These works were performed at the various Opera Scenes.

Scenic Arts. Students worked with Mrs. Lawthers and Mr. Abiskhairoun, in the design, construction and painting of sets and scenery for performances in the Theatre. Mr. Van Witsen also had qualified students for the design and execution in the division of Costuming.

Opera and Chamber Orchestra. This ensemble worked three mornings weekly from 9-12 as an Opera Orchestra and twice weekly for the same length of time, as a Chamber Orchestra under the direction of Mr. de Carvalho. Two chamber concerts were given in the Theatre under his direction with soloists from Departments II and IV, and the orchestra accompanied many operatic scenes and excerpts at 'Opera Scenes' performances.
Students in this ensemble joined Department II chamber-music classes every afternoon.

In addition to six performances of "Opera Scenes" the students of Department IV presented for their major performance of the summer Rossini's "Turk in Italy". This was first presented in a full-dress Preview on August 8th, and then received two more performances on August 9th and 11th. A program with casts and all credits will be found elsewhere in this Report.

# D E P A R T M E N T  F O U R  O P E R A

ACTIVE

SOPRANO

Adele Addison
June Gardner
Joan Brainerd
Juanita Brumfiel
Phyllis Curtin
Ellen Faull
Virginia Parker
Biruta Ramoska
Sonia Stolin
Peggy Lee Whiting
Janet Hayes

BARITONE

John Bankhurst
Benjamin de Loache
Marshall Heinbaugh
Archur Schoep

ALTO

Conchita Gaston
Madelyn Vose
Adyline Johnson
Illona Strasser

TENOR

David Garen
David Lloyd
Glenn Schnittke
David Poleri
Robert Rounseville

BASS

Robert Goss
Herman Miller
Roger Fee
Francis Monachino
Edwin Hirshl

AUDITORS

Selma Hamlet
Nancy Richmond
Howard Groth
Rose Palmai-Tenser
Marie Gutta
Albert Basso
Martha Light
Joan Moynagh
Joan Weber
Rose der Derian
Edgar Ontell
Frances Winston
Nahemi Abbell
Edgar Viens
Martha Ann Butler
Mary Pogul
Edith Gordon
Jean Nichols
John Clegg
John Light
Katherine Griffith
Judy Fineman
Jan Gbur
Louise Tupper
Louise Whetsel
Helena Gibson
Jean Westerman
Frances Ruvolo
Lucrotia Ferre

# D E P A R T M E N T  F O U R  O P E R A  C O N D U C T I N G

# C O A C H I N G  &  S T A G E  D I R E C T I N G

## COACHING

Helen Heinbaugh

George Lewner

Frank Murch

Alfred Popper

Milan Zirovitch

Evan Thallon

Moses David Shapiro

Nell Thurman

## CONDUCTING

Henry Bloch

Herbert Grossman

Herman Herz

Peter Page

## STAGE DIRECTING

Thomas Philips Jr.

Francis Barnard

## D E P A R T M E N T  F O U R  S C E N I C  A R T S

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

William Spencer Crooks

Judy Fineman

Eugene Green

Dorothy Troupin

**John P. Firkins**

Joan Weber

Robert Jenkins

Frank Jacobovsky

Tilly Brown

## D E P A R T M E N T  F O U R  C O S T U M I N G

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

Selma Hamlet

Elizabeth Edson

Dorothy Rozzi

Robert Jenkins

Louise Tupper

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA

FIRST WEEK
JULY 5 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| **ACTIVE** | | | | | |
| 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | |
| **AUDITORS** | | | | | |
| 9-12<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA

SECOND WEEK
JULY 12, 1948

## ACTIVE

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | |

## AUDITORS

| | | | | | |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA

THIRD WEEK
JULY 19, 1948

## A C T I V E

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>8:15<br>Opera Scenes<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | |

## A U D I T O R S

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|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-12:15<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-12<br>Festival Chorus<br>CH.M.H.<br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3-4<br>Elementary Solfege<br>4-5<br>Advanced Solfege<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA

FOURTH WEEK
JULY 26, 1948

## A C T I V E

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 2:30<br>OPERA SCENES<br>THEATRE |

## A U D I T O R S

| | | | | | |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>SHED | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE<br>SCHEDULE FOR REH.<br>WITH B.S.O.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3:00-3:45<br>Elementary Solfege<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H. | 9-12:00<br>Small Choir<br>CH.M.H. |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA

FIFTH WEEK
AUGUST 2, 1948

## ACTIVE

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE 2 | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:00<br>Opera Literature<br>& Lecture<br>GARAGE 2<br><br>6:00-7:00<br>OPERA SCENES<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE 2 | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE | |

## AUDITORS

| | | | | | |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3-4<br>Harmonic Analysis<br>BARN<br>3-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br>*<br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE<br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H.<br>*11-1<br>Festival Chorus<br>SEE SEPARATE<br>SCHEDULE FOR<br>STRAVINSKY REH. | 9-1:00<br>Festival Chorus<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE<br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br>*11-1<br>Festival Chorus<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H.<br>*SEE SEPARATE<br>SCHEDULE FOR<br>STRAVINSKY REH. | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3:00-4:00<br>Elementary Solfege<br>4:00-5:00<br>Advanced Solfege | 9-11:00<br>Small Choir<br>CH.M.H. |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA

SIXTH WEEK
AUGUST 9, 1948

## ACTIVE

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE 2<br><br>8:15<br>THE TURK IN ITALY<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:00<br>Opera Literature<br>& Lecture<br>GARAGE 2 | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE 2<br><br>8:15<br>THE TURK IN ITALY<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:00<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>4:30<br>OPERA SCENES<br>THEATRE | 9-12<br>Opera Projects<br>THEATRE<br><br>1-4:00<br>Opera Literature<br>& Lecture<br>THEATRE<br><br>4:30<br>OPERA SCENES<br>THEATRE | |

## AUDITORS

| | | | | | |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3-4<br>Harmonic Analysis<br>BARN<br>3-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br>8:15<br>[illegible] | 9-11<br>Small Choir<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE<br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-1:00<br>Festival Chorus<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>GARAGE<br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>8:15 | 9-11<br>Small Choir<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30<br>OPERA SCENES<br>THEATRE | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>1-4:30<br>Opera Literature<br>& Lecture<br>THEATRE<br>OR<br>1:30-3<br>Seminar<br>CH.M.H.<br>3:00-3:45<br>Elementary Solfege<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br>4:30-7:30<br>Festival Chorus<br>[illegible] | 9-10:00<br>Festival Chorus<br>CH.M.H.<br>SEE SEPARATE<br>SCHEDULE FOR<br>BRAHMS REH. WITH<br>B.S.O.<br><br>10-1<br>Festival Chorus<br>SHED |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

# FIRST RECITAL OF OPERA SCENES BY DEPARTMENT IV

Boris Goldovsky - assisted by Nassan Abiskhairoun,
Sarah Caldwell, Barbara Lawthers, Jan Meyerowitz,
Leo Van Witsen, Felix Wolfes

Thursday, July 22, 1948, 8:15 p.m. - Theatre-Concert Hall

## PROGRAM

**LIVIETTA AND TRACOLLO** — in English — PERGOLESI

Livietta - Peggy Lee Whiting
Tracollo - Arthur Schoep
Fulvia - Edith Gordon
Facenda - Herman Miller
Two Peasants - Albert Basso, John Clegg

Settings by Eugene Green
(Conducted by Boris Goldovsky)

**FAUST** (Prologue) — in English — GOUNOD

Old Faust - Glenn Schnittke
Mephistopheles - Francis Barnard
Young Faust - David Poleri
Wagner - Francis Monachino
Siebel - Eleanor Davis

**ORFEO ED EURIDICE** (Act III, Scene 1) — in Italian — GLUCK

Orfeo - Madeline Vose
Euridice - Janet Hayes

(Conducted by Henry Bloch)

**EUGENE ONEGIN** (Act I, Scene 2) — in English — TCHAIKOVSKY

Tatyana - Phyllis Curtin
Nurse - Ilona Strasser

**CAVALLERIA RUSTICANA** (Excerpt) — in English — MASCAGNI

Santuzza - Juanita Brumfiel
Mamma Lucia - Adyline C. Johnson
Turiddu - David Poleri
Lola - Eleanor Davis

(Conducted by Sarah Caldwell)

**THE BARTERED BRIDE** (Act III, Aria and Duet) — in Czech — SMETANA

Marenka - Sonia Stolin
Jenik - David Garen

**LA TRAVIATA** (Act IV) — in Italian — VERDI

Violetta - Joan Brainerd
Annina - Eleanor Davis
Doctor - Edgar Viens
Alfredo - Robert Rounseville
Germont - Robert Goss

(Conducted by Herbert Grossman)

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

SECOND RECITAL OF OPERA SCENES BY DEPARTMENT IV

Boris Goldovsky - assisted by Barbara Lawthers, Scenic Supervisor;
Leo Van Witsen, Costume Designer; Nassan Abiskhairoun,
Sarah Caldwell, Jan Meyerowitz, Felix Wolfes

Saturday, July 31, 1948, 2:30 p.m. - Theatre-Concert Hall

PROGRAM

THE MARRIAGE OF FIGARO (Excerpt from Act I) in English MOZART

Figaro - James Pease
Dr. Bartolo - Edmond Hurshell
Susanna - Adele Addison
Marcellina - Conchita Gaston
Cherubino - Eleanor Davis

THE FAIR AT SOROTCHINSK (Aria from Act III) in English MOUSSORGSKY

Parasha - Louise Edson

AIDA (Duet from Act III) in Italian VERDI

Aida - Juanita Brumfiel
Amonasro - Herman Miller

QUEEN OF SPADES (Scene from Act II) in English TCHAIKOVSKY

Lisa - Biruta Ramoska
Countess - Ilona Strasser
Herman - David Lloyd
Mary - Lucretia Ferre

--INTERMISSION--

IL TROVATORE (Final Scene) in Italian VERDI

Manrico - David Garen
Leonora - Ellen Faull
Azucena - Conchita Gaston
Conte di Luna - Benjamin de Loache

I PAGLIACCI (Excerpt) in Italian LEONCAVALLO

Nedda - Sonia Stolin
Tonio - John Bankhurst
Silvio - Marshall Heinbaugh

CARMEN (Excerpt from Act IV) in French BIZET

Carmen - Conchita Gaston
Don Jose - David Poleri

* * * * * * * *

Stage Manager - Thomas Philips
Properties - Tally Brown
Chief Electrician - Burton Bernstein
Scenic Design - Dorothy Troupin, Eugene Green, John Firkins
Spencer Crooks, Claire Wilson
Costumes executed by - Elizabeth Edson, Dorothy Rozzi, Charlotte
Smith, Louise Edson

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

## SERGE KOUSSEVITZKY, DIRECTOR

## TANGLEWOOD—LENOX, MASSACHUSETTS

SECOND RECITAL OF OPERA SCENES BY DEPARTMENT IV

Boris Goldovsky - assisted by Barbara Lawthers, Scenic Supervisor;
Leo Van Witsen, Costume Designer; Nassan Abiskhairoun,
Sarah Caldwell, Jan Meyerowitz, Felix Wolfes

Saturday, July 31, 1948, 2:30 p.m. - Theatre-Concert Hall

PROGRAM

THE MARRIAGE OF FIGARO (Excerpt from Act I) in English MOZART

Figaro - James Pease
Dr. Bartolo - Edmond Hurshell
Susanna - Adele Addison
Marcellina - Conchita Gaston
Cherubino - Eleanor Davis

THE FAIR AT SOROTCHINSK (Aria from Act III) in English MOUSSORGSKY

Parasha - Louise Edson

AIDA (Duet from Act III) in Italian VERDI

Aida - Juanita Brumfiel
Amonasro - Herman Miller

QUEEN OF SPADES (Scene from Act II) in English TCHAIKOVSKY

Lisa - Biruta Ramoska
Countess - Ilona Strasser
Herman - David Lloyd
Mary - Lucretia Ferre

- - INTERMISSION - -

IL TROVATORE (Final Scene) in Italian VERDI

Manrico - David Garen
Leonora - Ellen Faull
Azucena - Conchita Gaston
Conte di Luna - Benjamin de Loache

I PAGLIACCI (Excerpt) in Italian LEONCAVALLO

Nedda - Sonia Stolin
Tonio - John Bankhurst
Silvio - Marshall Heinbaugh

CARMEN (Excerpt from Act IV) in French BIZET

Carmen - Conchita Gaston
Don Jose - David Poleri

* * * * * * * *

Stage Manager - Thomas Philips
Properties - Tally Brown
Chief Electrician - Burton Bernstein
Scenic Design - Dorothy Troupin, Eugene Green, John Firkins
Spencer Crooks, Claire Wilson
Costumes executed by - Elizabeth Edson, Dorothy Rozzi, Charlotte
Smith, Louise Edson

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

THIRD RECITAL OF OPERA SCENES BY DEPARTMENT IV

Boris Goldovsky - assisted by Barbara Lawthers, Scenic Supervisor;
Leo Van Witsen, Costume Designer; Nassan Abiskhairoun,
Sarah Caldwell, Jan Meyerowitz, Felix Wolfes

Sunday, August 1, 1948, 8:15 p.m. - Theatre-Concert Hall

PROGRAM

THE MARRIAGE OF FIGARO (Excerpt from Act II) in English MOZART

Countess Almaviva - Ellen Faull
Susanna - Virginia Parker
Figaro - Edmond Hurshell
Cherubino - Eleanor Davis
Count Almaviva - Arthur Schoep

(Conducted by George Lawner)

ORLANDO (Aria from Act I) in English HANDEL

Orlando - Conchita Gaston

(Conducted by Sarah Caldwell)

IL BARBIERE DI SIVIGLIA (Aria from Act I) in Italian ROSSINI

Rosina - Eleanor Davis

(Conducted by M. David Shapiro)

THE MAGIC FLUTE (Quartet from Act II) in English MOZART

Three Boys - Joan Moynagh
- Jean Nichols
- Marie Gutta
Pamina - Sonia Stolin

FAUST (Aria from Act II) in English GOUNOD

Marguerite - June Gardner

(Conducted by Herbert Grossman)

- - INTERMISSION - -

THE MARRIAGE (Act III) in English GRETCHANINOFF

Agafia - Sonia Stolin
Kotchkarev - Robert Goss
Yaitchniza - Albert Basso
Zhevakin - John Light
Anutchkin - Edgar Viens
Arina - Jean Westerman
Fiokla - Marie Gutta
Podkoliosin - David Garen
Duniashka - Lucretia Ferre

(Conducted by Hermann Herz)

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

FOURTH RECITAL OF OPERA SCENES BY DEPARTMENT IV

Boris Goldovsky - assisted by Barbara Lawthers, Scenic Supervisor;
Leo Van Witsen, Costume Designer; Nassan Abiskhairoun,
Sarah Caldwell, Jan Meyerowitz, Felix Wolfes

Thursday, August 12, 1948, 4:30 p.m. - Theatre-Concert Hall

## PROGRAM

DER FREISCHÜTZ (Act II, Scene 1) in German WEBER

Aennchen - Joan Brainerd
Agathe - Biruta Ramoska
Max - Glenn Schnittke

RIGOLETTO (Excerpt from Act II) in Italian VERDI

Rigoletto - John Bankhurst
Sparafucile - Edmond Hurshell

ROMEO ET JULIETTE (Act III, Scene 1) in French GOUNOD

Friar Laurence - Edmond Hurshell
Romeo - Glenn Schnittke
Juliette - Janet Hayes
Gertrude - Marie Gutta

ROMEO ET JULIETTE (Act IV, Scene 1) in French GOUNOD

Juliette - Louise Edson
Romeo - Glenn Schnittke

DON CARLOS (Aria from Act III) in Italian VERDI

Filippo - Francis Monachino

EUGENE ONEGIN (Final Scene) in English TCHAIKOVSKY

Tatyana - Phyllis Curtin
Eugene - Arthur Schoep

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER
## SERGE KOUSSEVITZKY, DIRECTOR
## TANGLEWOOD—LENOX, MASSACHUSETTS

FIFTH RECITAL OF OPERA SCENES BY DEPARTMENT IV

Boris Goldovsky - assisted by Barbara Lawthers, Scenic Supervisor;
Leo Van Witsen, Costume Designer; Nassan Abiskhairoun,
Sarah Caldwell, Jan Meyerowitz, Felix Wolfes

Friday, August 13, 1948, 4:30 p.m. - Theatre-Concert Hall

P R O G R A M

LA CLEMENZA DI TITO in English MOZART
(Numbers - 2, 3, 7, 8, 9, 11, 12, 18, 19)

Vitellia - Phyllis Curtin
Servilia - Janet Hayes
Sextus - Ilona Strasser
Annius - Madelyn Vose
Titus - David Poleri
Publius - Roger Fee

(Conducted by Sarah Caldwell)

LIFE GOES TO A PARTY ROBERT E. MIDDLETON

Time: The Present
Scene: A Drawing Room
Place: New Orleans, Mardi Gras Night

The Photographer - Albert Basso
The Photographer's Assistant - Herman Miller
The Butler - Benjamin de Loache
The Host (the Lion) - Francis Monachino
The Singer (the Frog) - Ellen Faull
The Playboy (the Fox) - Glenn Schnittke
The Has-been (the Dog) - Madelyn Vose
The Older Woman (the Raven) - Eleanor Davis

(All except the butler and photographers are in costume for the Mardi Gras)

Conducted by Sarah Caldwell
Musically prepared under the direction of Alfred Popper

This is the first performance of this opera.
Mr. Popper at the piano

Scenery designed by - John Firkins
Costumes designed by - Leo Van Witsen

Baldwin Piano

THEATRE-CONCERT HALL - TANGLEWOOD

Monday, August 9 • Wednesday, August 11, 1948
*at 8:15 p.m.*

*The Opera Department of the*

# Berkshire Music Center

Serge Koussevitzky, *Director*

*presents*

# The Turk in Italy

*Opera in 2 acts & 8 scenes by*

GIOACCHINO
**ROSSINI**

Text by Felice Romani

Music revised with additional orchestrations by Helmuth Wolfes; text revised by Boris Goldovsky. Translation and recitatives by Boris Goldovsky and Sarah Caldwell.

*Conductor and stage director* ..... BORIS GOLDOVSKY

*Scenic designer* ..... NASSAN ABISKHAIROUN

*Costume designer* ..... LEO VAN WITSEN

*Technical director* ..... ROBERT J. LAWTHERS

# CHARACTERS

## August 9

The Poet ..... Francis Barnard
Zaida (*The Gypsy*) ..... Adele Addison
Geronio (*The Husband*) ..... Arthur Schoep
Fiorilla (*The Wife*) ..... June Gardner
Selim (*The Turk*) ..... Marshall Heinbaugh
Narciso (*The Lover*) ..... David Lloyd

## August 11

The Poet ..... James Pease
Zaida (*The Gypsy*) ..... Adele Addison
Geronio (*The Husband*) ..... Robert Goss
Fiorilla (*The Wife*) ..... June Gardner
Selim (*The Turk*) ..... Marshall Heinbaugh
Narciso (*The Lover*) ..... David Garen

ACT I

Scene 1. In the Poet's House.
Scene 2. By the Seashore.
Scene 3. In the Poet's House.
Scene 4. In Fiorilla's Pavilion.

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Scene 5. Public Square.

Intermission

ACT II

Scene 1. In the Poet's House.
Scene 2. Ball Room in Fiorilla's Home.

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Scene 3. By the Seashore.

There will be a short intermission between scenes 4 and 5 of Act I and between scenes 2 and 3 of Act II.

## *PRODUCTION STAFF*

Chorus Director ..... Sarah Caldwell
Musical Assistants ..... Felix Wolfes, Jan Meyerowitz
Scenic Consultant ..... Barbara Lawthers

Stage Manager and Scenic Technician ..... Thomas Philips
Lighting ..... Claire Wilson
Chief Electrician ..... Burton Bernstein
Scenic Execution ..... Frank Jacobowsky
*Assisted by* Spencer Crooks, John Firkins, Eugene Green, Dorothy Troupin

Costume Execution ..... Elizabeth Edson, Louise Edson, Dorothy Rozzi, Charlotte Smith
Properties ..... Tally Brown, Ellen Berkowitz
Make-up ..... Associated Make-up Artists, Boston
Wigs ..... Rothé
House Staff ..... Harvey Genereux, Harold K. Porter, Roy Broderick

## *CHORUS PERSONNEL*

Phyllis Curtin
Eleanor Davis
Rose der Derian
Louise Edson
Lucretia Ferre
Edith Gordon
Helen Gibson
Marie Gutta
Janet Hayes
Adyline Johnson
Joan Moynagh
Ilona Strasser
Albert Basso
John Clegg
Roger Fee
Ján Gbur
Herman Miller
David Poleri
Glenn Schnittke
Edgar Viens

## *ORCHESTRA PERSONNEL*

*Violins*
Marie Shefeluk
Norman Carr
Ethel Brown
Sylvia Davis
Donna Fair
Estelle Krupnick
Newton Mansfield
Donald Radding
Beryl Rubens
Mary Smith
Jean Stillman
Vladimir Weisman

*Violas*
Eliah Gilfenbaum
Mildred Johnson
Robert Karol
Laura Schafer

*Violoncellos*
Yvette Davis
Jules Eskin
Ruth Krug
Susanne Wilmers

*Double Basses*
William Curtis
Charlotte Smith

*Flutes*
Conrad Crocker
Ramona Dahlborg

*Oboes*
Melvin Kaplan
Ernest Simms

*Clarinets*
Paul Schaller
Richard Waller

*Bassoons*
Loren Glickman
Russell Pugh

*French Horns*
Stanley Levine
Annette Vitsky

*Trombone*
Millard Neiger

*Trumpets*
B. Olive Murray
Wilfred Roberts

*Timpani*
William Kraft

Orchestra Personnel Manager ..... Henry Bloch

BALDWIN PIANO

# *Il Turco in Italia*

In the year 1814 Rossini wrote for Milan an opera which was intended as a pendant to his recent "L' *Italiana in Algeri*," which had had an outstanding success in Venice. "Il Turco in Italia" was accordingly performed at La Scala, August 14, 1814.

"The Turk in Italy" had a number of presentations in various European cities, and under various titles. It made its way to Vicenza in 1816 as "*Il Tutore Deluso*," to Rome in 1819 as "*La Capricciosa Correta*," and to London in 1821 as "The Turkish Lovers;" to New York on March 14, 1826, where it was produced by Garcia and repeated in 1840. The music was often praised. A French critic wrote in the *Constitutional* in 1820, "*Il étonne presque toujours, et il charme souvent.*"

The failure of "*Il Turco*" to hold the stage was, in the opinion of Boris Goldovsky, due to the looseness of the plot, which has ultimately visited the same fate upon all of Rossini's operas except "The Barber of Seville." He has borne in mind that this composer freely reordered his operas when he saw fit and freely salvaged music from this or other operas which no longer held the stage. Mr. Goldovsky has reordered the numbers, tightened the plot. "The new version," states Mr. Goldovsky, "preserves all the charm of Rossini's delightful music, while the revised plot brings the story closer to present day audiences." More important than the Turk himself is the poet who "lives in front of the curtain, virtually writes the opera as it progresses, and is on equal terms with the people on both sides of the footlights."

BERKSHIRE MUSIC CENTER — SONG REPERTOIRE — FIRST WEEK
SERGE KOUSSEVITZKY, DIRECTOR — JULY 5 1948

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| | | |
|---|---|---|
| Monday | 3:00 | Joan Brainerd |
| | 3:45 | Edith Gordon |
| Tuesday | 2:15 | Phyllis Curtin |
| | 3:00 | Lucretia Ferre |
| | 3:45 | Martha Butler |
| Thursday | 2:15 | Roger Fee |
| | 3:00 | Sue Dorris |
| | 3:45 | Whitfield Lloyd |
| Friday | 2:15 | Jean Nichols |
| | 3:00 | Juanita Brumfiel |
| Saturday | 10:00 | Adyline Johnson |
| | 10:45 | Herman Miller |
| | 11:30 | Birute Ramoska |

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MAIN HOUSE
ROOM 5

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FOR THIS ASSIGNMENT KINDLY BRING SONGS OF YOUR OWN CHOICE. MUSIC IS OBTAINABLE IN THE LIBRARY.

BERKSHIRE MUSIC CENTER — SONG REPERTOIRE — SECOND WEEK
SERGE KOUSSEVITZKY, DIRECTOR — JULY 12 1948

| | | | | | |
|---|---|---|---|---|---|
| Monday | 2:15 | Joan Breinerd | | | |
| | 3:00 | Frances Winston | | | |
| | 3:45 | Edith Gordon | | | |
| Tuesday | 2:15 | Edgar Viens | | | |
| | 3:00 | Rose Der Derian | | | |
| Wednesday | 1:30 | Jusnita Brumfiel | Piano: | Nell | Thurman |
| | 2:15 | Roger Fee | " | " | " |
| Thursday | 3:00 | Biruta Ramoska | Piano: | Eloise | Matthies |
| | 3:45 | Phyliss Curtin | " | " | " |
| Friday | 2:15 | Janet Hayes | Piano: | Nell | Thurman |
| | 3:00 | Lucretia Ferre | " | " | " |
| | 3:45 | Martha Butler | " | "b | " |

Ralph Berkowitz
Main House: Room 5

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

SONG REPERTOIRE

THIRD WEEK
JULY 19 1948

| | | | |
|---|---|---|---|
| Monday | 2:15 | Frances Winston | |
| | 3:00 | Janet Hayes | |
| | 3:45 | Edith Gordon | |
| Tuesday | 1:30 | Phyllis Curtin | Piano: Eloise Matthies |
| | 2:30 | Roger Fee | Piano: Nell Thurman |
| Thursday | 2:15 | Lucretia Ferre & Martha Butler | Piano: Nell Thurman |
| | 3:00 | Juanita Brumfiel | Piano: Nell Thurman |
| | 3:45 | Joan Brainerd | |
| Friday | 3:00 | Rose der Derian | Piano: Manfred Clynes |
| | 3:45 | Edgar Viens | Piano: Manfred Clynes |
| Saturday | 10:00 | Ellen Faull | Piano: Helen Keaney |
| | 10:45 | Robert Rounseville | Piano: Helen Keaney |
| | 11:00 | Arthur Schoep | Piano: Helen Keaney |

Ralph Berkowitz
Main House:
Studio 5

BERKSHIRE MUSIC CENTER — SONG REPERTOIRE — FOURTH WEEK
SERGE KOUSSEVITZKY, DIRECTOR — JULY 26 1948

| | | | |
|---|---|---|---|
| Monday | 1:30 | Juanita Brumfiel | Piano: Nell Thurman |
| | 2:15 | Janet Hayes | Piano. Lilian Kallir |
| Tuesday | 2:15 | Edith Gordon | |
| | 3:00 | Joan Brainerd | Piano: Herbert Grossman |
| | 3:45 | Adyline Johnson | Piano: Herbert Grossman |
| Thursday | 3:00 | Sue Dorris | |
| | 3:45 | Francis Winston | |
| | 4:30 | Conchita Gaston<br>Beatrice Brown (Viola) | Piano: Lilian Kallir |
| Friday | 1:30 | Rose Der Derian | Piano: Herbert Grossman |
| | 2:15 | Janet Hayes | Piano: Lilian Kallir |
| | 3:00 | Edgar Viens | Piano: Manfred Clynes |

Ralph Berkowitz
Main House
Studio 5

BERKSHIRE MUSIC CENTER — SONG REPERTOIRE — FIFTH WEEK
SERGE KOUSSEVITZKY, DIRECTOR — AUGUST 2 1948

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| | | | |
|---|---|---|---|
| Monday | 1:30 | Janet Hayes | Piano: Lilian Kallir |
| | 2:15 | Juanita Erumfiel | Piano: Nell Thurman |
| | 3:00 | Addelle Addison | |
| Tuesday | 1:30 | Janet Hayes | Piano: Lilian Kallir |
| | 2:15 | Edith Gordon | |
| Wednesday | 3:00 | Sue Dorris | |
| | 3:45 | Rose Der Derian | Piano: Herbert Grossman |
| | 4:30 | Conchita Gaston | |
| | | Beatrice Brown (viola) | Piano: Herbert Grossman |
| Friday | 2:15 | Ellen Faull | Piano: Frank Murch |
| | 3:00 | Edgar Viens | Piano: Manfred Clynes |
| | 3:45 | Illona Strasser | |
| Saturday | 2:00 | Joan Brainerd | |
| | 2:45 | Herman Miller | |
| | 3:30 | Robert Rounseville | |

Ralph Berkowitz
Main House
Studio 5

BERKSHIRE MUSIC CENTER — SONG REPERTOIRE — SIXTH WEEK
SERGE KOUSSEVITZKY, DIRECTOR — AUGUST 9 1948

| | | |
|---|---|---|
| Monday | 2:15 | Janet Hayes |
| | 3:00 | Juanita Brumfiel |
| | 3:45 | Ellon Faull |
| Tuesday | 2:15 | Conchita Gaston |
| | 3:00 | Edith Gordon |
| | 3:45 | Adyline Johnson |
| Wednesday | 2:15 | Phyllis Curtin |
| | 3:00 | Addelle Addison |
| | 3:45 | Biruta Ramoska |
| Thursday | 2:15 | Rose der Derian |
| | 3:00 | Arthur Schoep |
| Friday | 2:15 | Joan Brainerd |
| | 3:00 | Edgar Viens |

Ralph Berkowitz
Main House
Studio 5

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

First Song Recital by Members of Departments II and IV

Under the Direction of Ralph Berkowitz

Wednesday, July 21, 1948, 4:30 p.m.- Chamber Music Hall

PROGRAM

**Hindemith** — Das Marienleben

Geburt Maria
Maria Heimsuchung
Argwohn Josephs
Verkundigung über die Hirten
Pietà
Stillung Maria

Phyllis Curtin - Soprano
Eloise Matthies - Piano

**Brahms** — Vier Ernste Gesänge, Op. 121

Den Es Gehet dem Menschen
Ich Wandte Mich und Sahe
O Tod, Wie Bitter Bist Du
Wenn Ich mit Menschen

Roger Fee - Baritone
Nell Thurman - Piano

**Fauré** — Chansons d'Eve

Paradis
Roses Ardentes
L'Aube Blanche
Veilles-tu, Ma Senteur

Phyllis Curtin - Soprano
Eloise Matthies - Piano

**Villa-Lobos** — Suite for Voice and Violin

A Menina e a Canção
Quero Ser Alegre
Sertaneja

Edith Gordon - Soprano
Zvi Zeitlin - Violin

**Villa-Lobos** — Bachianas Brasileiras No.5 for Voice and Eight Cellos

Edith Gordon - Soprano

Carl Fasshauer
Ruth Krug
Robert Jamieson
Robert Allen
Erling Bengtsson
Daniel Stern
Kermit Moore
Francoise Zighera

Robert Cornman - Conductor

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER
## SERGE KOUSSEVITZKY, DIRECTOR
## TANGLEWOOD—LENOX, MASSACHUSETTS

Second Song Recital by Members of Departments II and IV

Under the Direction of Ralph Berkowitz

Thursday, August 5, 1948, 4:30 p.m.- Chamber Music Hall

PROGRAM

**Schumann** — Frauen-Liebe und Leben, Op. 42

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen
Süsser Freund, du blickest
An meinem Herzen
Nun hast du mir den ersten Schmerz getan

Juanita Brumfiel - Soprano
Nell Thurman - Piano

**Debussy** — Fêtes Galantes

En Sourdine
Fantoches
Clair de Lune

Janet Hayes - Soprano
Lilian Kallir - Piano

**Brahms** — Two Songs, Op. 91

Gestillte Sehnsucht
Geistliches Wiegenlied

Conchita Gaston - Mezzo-Soprano
Beatrice Brown - Viola
Herbert Grossman - Piano

**Dvorak** — Zigeunerlieder, Op.55

Mein Lied ertönt
Ei, wie mein Triangel
Rings ist der Wald
Rein gestimmt die Saiten
In dem weiten, breiten
Darf des Falken schwinge

Rose der Derian - Soprano
Herbert Grossman - Piano

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

D E P A R T M E N T  F O U R  O P E R A  &  C H A M B E R

O R C H E S T R A

VIOLIN

Norman Carr
Sylvia Davis
Donna Fair
Newton Mansfield
Mary Smith
Marie Shefeluk

FLUTE

Conrad Crocker
Ramona Dahlborg

OBOE

Ernest Simms
Melvin Kaplan

CLARINET

Richard Waller
Paul Schaller

BASSOON

Loren Glickman
Russell Pugh

FRENCH HORN

Stanley Levine
Annette Vitsky

TRUMPET

Billie Olive Murray
Wilfred Roberts Jr.

VIOLA

Mildred Johnson
Laura Schafer

VIOLONCELLO

Jules Eskin
Susanne Wilmers

BASS

Charlotte Smith

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA & CHAMBER ORCHESTRA

THIRD WEEK
JULY 19, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Opera Orchestra<br>REHEARSAL STAGE<br><br>1:30-3:30<br>Violins STUDIO E<br>Violas MH 14C<br>Cellos MH 6<br>Clarinet STUDIO C<br>French Hrn. BARN 3<br><br>2:30-3:30<br>Bass SHED A<br>Flute MH 11<br>Oboe STUDIO D<br>Bassoon MH 14A<br>Trumpet STUDIO A | 9-12<br>Chamber Orchestra<br>REHEARSAL STAGE<br><br>1:30-3<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br>(Department II)<br><br>3-4<br>Opera Orchestra<br>REHEARSAL STAGE | 9-12<br>Opera Orchestra<br>REHEARSAL STAGE<br><br>1:30-3<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br>(Department II) | 9-12<br>Chamber Orchestra<br>REHEARSAL STAGE<br><br>1:30-3<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br>(Department II)<br><br>3-4<br>Opera Orchestra<br>REHEARSAL STAGE<br><br>8:15<br>OPERA SCENES<br>THEATRE | 9-12<br>Opera Orchestra<br>REHEARSAL STAGE<br><br>1:30-3<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br>(Department II)<br><br>4:30<br>CONCERT<br>THEATRE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA & CHAMBER ORCHESTRA

FOURTH WEEK
JULY 26, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Opera Orchestra<br>THEATRE | 9-12<br>Chamber Orchestra<br>T.C.H. | 9-12<br>Opera Orchestra<br>T.C.H. | 9-12<br>Chamber Orchestra<br>T.C.H. | 9-12<br>Opera Orchestra<br>T.C.H. | |
| 1:30-3:30<br>Violins STUDIO E<br>Violas MH 14C<br>Cellos MH 6<br>Clarinet STUDIO C<br>French Hrn. BARN 3 | 1:30-3<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br>(Department II) | 1:30-3<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br>(Department II) | 1:30-3<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br>(Department II) | 1:30-4:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br>(Department II) | |
| 2:30-3:30<br>Bass SHED A<br>Flute MH 11<br>Oboe STUDIO D<br>Bassoon MH 14A<br>Trumpet STUDIO A | 3-4<br>Opera Orchestra<br>THEATRE | | 3-4<br>Opera Orchestra<br>THEATRE | | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA & CHAMBER ORCHESTRA

FIFTH WEEK
AUGUST 2, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Chamber Orchestra<br>THEATRE | 9-12<br>Opera Orchestra<br>T.C.H. | 9-12<br>Opera Orchestra<br>T.C.H. | 9-12<br>Chamber Orchestra<br>T.C.H. | 9-12<br>Opera Orchestra<br>T.C.H. | |
| 4:30<br>CONCERT<br>THEATRE | 2:30-4:00<br>TURK REH.<br>THEATRE | | 2:00-5:00<br>TURK REH.<br>THEATRE | 2:00-5:00<br>TURK REH.<br>THEATRE | 2:00-5:00<br>TURK REH.<br>THEATRE |
| 8:00<br>TURK REHEARSAL<br>THEATRE | | | | | SUNDAY<br>8:00<br>FULL DRESS<br>REHEARSAL<br>THEATRE |
| | SEE | SEPARATE | SCHEDULE | FOR | |
| | | COMPLETE | DETAILS | | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT IV
OPERA & CHAMBER ORCHESTRA

SIXTH WEEK
AUGUST 9, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Opera Orchestra<br>THEATRE | 9-12<br>Chamber Orchestra<br>T.C.H. | 9-12<br>Opera Orchestra<br>T.C.H. | 9-12<br>Chamber Orchestra<br>T.C.H. | 9-12<br>Opera Orchestra<br>T.C.H. | |
| | 1:30-4:30<br>Chamber Music<br><br>SEE SEPARATE<br>SCHEDULE. | 1:30-4:30<br>Chamber Music<br><br>SEE SEPARATE<br>SCHEDULE. | 1:30-4:30<br>Chamber Music<br><br>4:30<br>OPERA SCENES<br>THEATRE | 1:30-4:30<br>Chamber Music<br><br>4:30<br>OPERA SCENES<br>THEATRE | |
| 8:15<br>TURK PERFORMANCE<br>THEATRE | | 8:15<br>TURK PERFORMANCE<br>THEATRE | | | |

First Concert by the Chamber Orchestra of Department IV

Prepared under the Direction of Eleazar de Carvalho

Friday, July 23, 1948 at 4:30 p.m.- Theatre-Concert Hall

# PROGRAM

Prokofieff — Overture on Hebrew Themes

Clarinet - Richard Waller
Piano - Wilma Rahning
Conductor - Henry Bloch

Ravel — Introduction and Allegro

Harp - Cecilia de Majo
Conductor - Charles Schiff

Haydn — Symphony No. 99 in E-flat

I Adagio; Vivace assai
II Adagio
III Menuetto: Allegretto
IV Vivace

Conductor - Eleazar de Carvalho

Baldwin Piano

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert by the Chamber Orchestra of Department IV

Under the Direction of Eleazar de Carvalho

Monday, August 2, 1948 at 4:30 p.m. Theatre-Concert Hall

## PROGRAM

Mozart — Concerto in B flat for Bassoon and Orchestra, K.191

I Allegro
II Andante ma adagio
III Rondo: Tempi di minuetto

Bassoon - Loren Glickman

Arthur Lourié — Concerto da Camera

I Entrata
II Aria
III Intermezzo
IV Fantasia
V Serenata
VI Epilogo

Solo violin - Bernhard Goldschmidt
Violin - Ma Si Hon
Viola - Robert Karol
Violoncello - Robert Jamieson
Contrabass - Orestes Urfé Gonzalez

Mozart — Concerto in D major for Violin and Orchestra, K. 218

I Allegro
II Andante cantabile
III Rondeau: Andante grazioso

Violin - Zvi Zeitlin

Strauss — Le Bourgeois Gentilhomme

Overture to Act I
Entrance of Cleonte
The Dinner

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# D E P A R T M E N T  F I V E  C H O R U S

The Festival Chorus, composed of the complete student body with the exception of students of Department II and IV orchestras and Active Singers in the Opera Department, gave more performances this summer than in any previous year. Under the direction of Robert Shaw the Festival Chorus sang Brahms' Requiem and Debussy's Blessed Damozel at the Festival Concert of August 14th. They also sang Mahler's 2nd Symphony and Stravinsky's "Oedipus Rex" under the supervision of Hugh Ross. The first of these was conducted at a Festival Concert by Leonard Bernstein and the latter by Dr, Koussevitzky.

Members of the Festival Chorus sang the 65th Cantata of Bach at the concerts of the Boston Symphony Orchestra of July 13th and 27th, conducted by Hugh Ross, and under the direction of Robert Shaw gave a performance on August 4th of Bach's St.John Passion.

The Festival Chorus met three times weekly for the preparation of works to be sung at the Festival Concerts. The Small Choir, a group chosen by audition from the large chorus, also met three mornings weekly for the preparation of their repertoire. Mr. Ross formed another smaller group, the Madrigal Chorus which prepared works for performance at Choral Concerts in the Chamber Music Hall. This met three times weekly for one hour rehearsals.

# D E P A R T M E N T  F I V E  C H O R U S

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## SOPRANO

Helen Becker
Jean Gilbert
Ann Kahn
Lenore Mooney
Lorne Siegel
Patricia Strauss
Margaret Travis
Judy Fineman
Frances Kleinerman
Amy Plager
Lois Mitchell
Whitfield Lloyd
Sandra Coupal
Marilyn Holden
Alice Kellogg
Patricia Rodgers
Barbara Smith
Lorraine Terry
Ruth Vogt
Edith Gordon
Frances Sack
Margot Steiglitz
Gertrude Kuehfus
Heide Backer
Ainslie Bricker
Mildred Holt
Marilyn Miller
Myrna Sharaf
Carol Sperry
Peggy Thorp
Katherine Griffith
Barbara Rogers
Elio Fine
Ernestine M Dreyfus
Cynthia Sweeney

## ALTO

Helen Bender
Gilda Lasko
Jane Delson
Susannah Freeman
Cynthia Lee
Phyllis Bellin
Evi Marcov
Mary Zuckerbrod
Ann McMillan
Ruth Eisenberg
Mary Grimley
Barbara Hopkins
Joan Weber
May Kurka
Wilma Rahning
Beth Horelick
Barbara Van Paing
Arlynne Stadtmore
Naomi Helfman
Dorothy Scheele
Carol Radovsky
Elinor Kanowitz
Aureen Litt
Ellen Arrow
Sue Frances Dorris
Nancy Pierce
Barbara Patterson

## TENOR

David Conviser
Paul Varkel
Richard Condie
Russell Mead
Duncan Galbreath
Andrew Swanson
Christopher Honaas

## BASS

Robert Atteridg
Paul Knudson
Richard Witmer
Harold Wheeler
George Garratt
Alexander Ogilby
LeGrand Maxwell
Antonio Iglesias
Pierre Mager
Easley Blackwood
E.G.SimsJr.
Robert Rudolf
Parkes Barnard
Gerald Gerwin
George Powers
Alfred Patterson
J William Jones
Bennett Klamkin
Leonard Sperry
Alan Kemler
Warren Foreman
Mark Novack
Arthur Green
Joseph Harnell

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
CHORUS

FIRST WEEK
JULY 5 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-11<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. |
| | | 11:30-12:30<br>Bach Cantata<br>CH.M.H. | | 11:30-12:30<br>Bach Cantata<br>CH.M.H. | |
| 1:30-3<br>Seminar<br>CH.M.H. | | | | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>GARAGE<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>4:30-5:30<br>Madrigals<br>GARAGE | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H.<br>4:30-5:30<br>Madrigals<br>GARAGE | 3-4<br>Harmonic Analysis<br>GARAGE<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>4:30-5:30<br>Madrigals<br>GARAGE | |

B E R K S H I R E  M U S I C  C E N T E R  1948

S E R G E  K O U S S E V I T Z K Y,  D I R E C T O R

FESTIVAL CHORUS SCHEDULE:  SECOND WEEK  JULY 12

| | | |
|---|---|---|
| Monday 9-10:20 | | |
| GARAGE | Mr. Ross | STRAVINSKY |
| 9-10:20 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | DEBUSSY |
| 10:30-12 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |

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| | | |
|---|---|---|
| Wednesday 9-10:30 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| 10:40-11:10 | | |
| GARAGE | Mr. Ross | STRAVINSKY |
| 10:40-11:10 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | DEBUSSY |

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| | | |
|---|---|---|
| Friday 9-10 | | |
| CHAMBER MUSIC HALL | Mr. Ross | MAHLER |
| 10-11 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS (women) |
| 10-11 | | |
| GARAGE | Mr. Ross | STRAVINSKY |

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BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
CHORUS

THIRD WEEK
JULY 19, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>CH.M.H.<br>OR<br>4:30-5:30<br>ST. JOHN'S PASSION<br>BARN<br>OR<br>3-4<br>Madrigals<br>GARAGE | 9-11<br>Small Choir<br>CH.M.H.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-12:15<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30-5:30<br>Madrigals<br>GARAGE<br>OR<br>4:30-5:30<br>ST. JOHN'S PASSION<br>CH.M.H. | 9-12<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH.<br><br>1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3-4<br>Elementary Solfege<br>CH.M.H.<br>4-5<br>Advanced Solfege<br>OR<br>3-4<br>Madrigals<br>GARAGE<br>4:30-5:30<br>ST. JOHN'S PASSION<br>BARN | 9-11<br>Small Choir<br>CH.M.H. |

B E R K S H I R E  M U S I C  C E N T E R  1948

S E R G E  K O U S S E V I T Z K Y,  D I R E C T O R

FESTIVAL CHORUS SCHEDULE  THIRD WEEK  JULY 19

| | | |
|---|---|---|
| Monday 9-10:20 | | |
| GARAGE | Mr. Ross | STRAVINSKY |
| 9-10:20 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | DEBUSSY |
| 10:30-12 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |

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| | | |
|---|---|---|
| Wednesday 9-10:30 | | |
| CHAMBER MUSIC HALL | Mr. Ross | MAHLER |
| 10:45-11:45 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| 11:45-12:15 | | |
| CHAMBER MUSIC HALL | Mr. Ross | STRAVINSKY |

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| | | |
|---|---|---|
| Friday 9-10 | | |
| CHAMBER MUSIC HALL | Mr. Ross | MAHLER |
| 10-11 | | |
| CHAMBER MUSIC HALL | Mr. Shaw | DEBUSSY |
| 10-12 | | |
| GARAGE | Mr. Ross | STRAVINSKY |

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BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
CHORUS

FOURTH WEEK
JULY 26, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-12:30<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR REH. WITH B.S.O. | 9-11<br>Small Choir<br>CH.M.H. |
| 1:30-3<br>Seminar<br>CH.M.H. | | | | 1:30-3<br>Seminar<br>CH.M.H. | |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:30<br>Elementary Solfege<br>CH.M.H.<br>3:30-4:00<br>Advanced Solfege<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>SHED | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege | |
| OR<br>3-4<br>Madrigals<br>GARAGE | 4:30<br>CONCERT<br>CH.M.H. | 3-4:30<br>ST. JOHN'S PASSION<br>BARN | 4:30-5:30<br>Madrigals<br>GARAGE<br>OR<br>3-4:30<br>ST. JOHN'S PASSION<br>BARN | OR<br>3-4<br>Madrigals<br>GARAGE<br><br>3-4:30<br>ST. JOHN'S PASSION<br>BARN | |
| 3-4<br>BACH CANTATA<br>GARAGE | | | | | |

B E R K S H I R E  M U S I C  C E N T E R  1948

S E R G E  K O U S S E V I T Z K Y,  D I R E C T O R

FESTIVAL CHORUS SCHEDULE — FOURTH WEEK — JULY 26

| | | |
|---|---|---|
| Monday 9-10:15<br>CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| 10:30-12:00<br>CHAMBER MUSIC HALL | Mr. Ross | STRAVINSKY |
| 10:30-12:00<br>GARAGE | Mr. Shaw | DEBUSSY |

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| | | |
|---|---|---|
| Wednesday 9-10:15<br>CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| 10:30-11:30<br>CHAMBER MUSIC HALL | Mr. Ross | MAHLER |
| 11:30-12:30<br>CHAMBER MUSIC HALL | Mr. Ross | STRAVINSKY |

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| | | |
|---|---|---|
| Friday 9-10:30<br>GARAGE | Mr. Ross | STRAVINSKY |
| 10:45-11:15<br>CHAMBER MUSIC HALL | Mr. Ross | MAHLER |
| 11:30-12:30<br>SHED | Rehearsal with B.S.O. | MAHLER |

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BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
CHORUS

FIFTH WEEK
AUGUST 2, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH.<br>1:30-4:00<br>ST. JOHN PASSION<br>THEATRE<br><br>1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE | 9-11<br>Small Choir<br>CH.M.H.<br><br>11-1<br>Festival Chorus<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H. | 9-1:00<br>Festival Chorus<br>CH.M.H.<br><br>1:30<br>ST. JOHN PASSION<br>THEATRE<br><br>3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>8:15 PERFORMANCE<br>ST. JOHN'S PASSION<br>THEATRE | 9-11<br>Small Choir<br>CH.M.H.<br><br>11-1<br>Festival Chorus<br><br>SEE SEPARATE SCHEDULE FOR STRAVINSKY REH.<br><br>3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30-5:30<br>Madrigals<br>GARAGE | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>1:30-3<br>Seminar<br>CH.M.H.<br><br>3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-4:00<br>Elementary Solfege<br>CH.M.H.<br>4:00-5:00<br>Advanced Solfege<br>OR<br>3-4<br>Madrigals<br>GARAGE | 9-11<br>Small Choir<br>CH.M.H. |

B E R K S H I R E  M U S I C  C E N T E R  1948

S E R G E  K O U S S E V I T Z K Y,  D I R E C T O R

FESTIVAL CHORUS SCHEDULE — FIFTH WEEK — AUGUST 2

| | | |
|---|---|---|
| Monday 9-11:00<br>CHAMBER MUSIC HALL | Mr. Ross | STRAVINSKY |
| 9-11<br>GARAGE | Mr. Shaw | DEBUSSY |
| 11-12:00<br>CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| Tuesday 11-1:00<br>CHAMBER MUSIC HALL | Mr. Ross | STRAVINSKY |
| 6-6:30<br>REHEARSAL STAGE | Mr. Shaw | BRAHMS |
| 6:30-7:00<br>REHEARSAL STAGE | Mr. Ross | STRAVINSKY |
| Wednesday 9-9:45<br>CHAMBER MUSIC HALL | Mr. Ross | STRAVINSKY |
| 9-10:30<br>GARAGE | Mr. Shaw | DEBUSSY |
| 10-11:00<br>SHED | Dr. Koussevitzky | STRAVINSKY |
| Thursday 11-12:00<br>CHAMBER MUSIC HALL | Mr. Ross | STRAVINSKY |
| 12-1:00<br>SHED | Dr. Koussevitzky | STRAVINSKY |
| Friday 9-12:00<br>CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
CHORUS

SIXTH WEEK
AUGUST 9, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | 9-11<br>Small Choir<br>CH.M.H. | 9-10:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. | 9-11<br>Small Choir<br>CH.M.H. | 9-12<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. | 9-10:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. |
| 1:30-3<br>Seminar<br>CH.M.H. | | | | 1:30-3<br>Seminar<br>CH.M.H. | 10-1<br>Festival Chorus<br>SHED |
| 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>CH.M.H.<br>OR<br>3-4<br>Madrigals<br>GARAGE | 3-4:30<br>Aspects of Music<br>CH.M.H.<br><br>4:30<br>SMALL CHOIR CONCERT<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4:30<br>Aspects of Music<br>CH.M.H. | 3-4<br>Harmonic Analysis<br>BARN<br>OR<br>3:00-3:45<br>Elementary Solfege<br>CH.M.H.<br>3:45-4:30<br>Advanced Solfege<br>OR<br>3-4<br>Madrigals<br>GARAGE<br>4:30-7:30<br>Festival Chorus<br>SHED | 8:15<br>BRAHMS REQUIEM<br>B.S.O. |

B E R K S H I R E  M U S I C  C E N T E R  1948

S E R G E  K O U S S E V I T Z K Y,  D I R E C T O R

| | | |
|---|---|---|
| FESTIVAL CHORUS SCHEDULE | SIXTH WEEK | AUGUST 9 |
| Monday 9-12<br>CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| Wednesday 9-11<br>CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| 11:30-1<br>SHED | Mr. Shaw<br>Boston<br>Symphony | BRAHMS |
| Friday 9-11<br>CHAMBER MUSIC HALL | Mr. Shaw | DEBUSSY |
| 11-12:30<br>CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| 4:30-6<br>SHED | Mr. Shaw<br>Boston<br>Symphony | BRAHMS |
| 6-7:30<br>SHED | Mr. Shaw<br>Boston<br>Symphony | DEBUSSY |
| Saturday 9-10<br>CHAMBER MUSIC HALL | Mr. Shaw | BRAHMS |
| 10-1<br>SHED | Mr. Shaw<br>Boston<br>Symphony | BRAHMS<br>DEBUSSY |

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

First Concert by the Small Choir of Department V

Tuesday, July 13, 1948 at 4:30 p.m. - Chamber Music Hall

PROGRAM

**Bruckner** — Te Deum Laudamus

I Te Deum Laudamus
II Te Ergo Quaesumus

Soprano - Adele Addison
Alto - Sue Dorris
Tenor - David Poleri
Bass - Francis Barnard

*Conductor: Leon Hyman

**Hindemith** — Five Songs on Old Texts

I True Love
**Conductor: Hugh Thomas
II Lady's Lament
**Conductor: John Wheeler
III Of Household Rule
**Conductor: Thomas Dunn
IV Troopers' Drinking Song
**Conductor: Alice Parker
V The Devil a Monk Would Be
**Conductor: Marshall Bretz

**Palestrina** — Motet: Surge Illuminare

*Conductor: Alfred Patterson

**Holst** — There Was a Tree

**Siegmeister** — The Deaf Woman's Courtship

Soprano - Cynthis Sweeney
Baritone - Francis Barnard

*Conductor: William Yarborough

**Brahms** — Six German Folk Songs

I I'd Enter Your Garden
II The Fiddler
**Conductor: Lewis Rothstein
III How Sad Flow the Streams
IV At Night
**Conductor: Vincent Carpenter
V Awake, Awake!
VI A House Stands 'Neath the Willows' Shade
**Conductor: James Lewis

* Students of Mr. Hugh Ross

** Students of Mr. Robert Shaw

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER
## SERGE KOUSSEVITZKY, DIRECTOR
## TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert by the Small Choir of Department V

Tuesday, July 27, 1948 at 4:30 p.m. - Chamber Music Hall

PROGRAM

Bach — O Jesu Christ, Meins Lebens Licht, Cantata No. 118

** Conductor - Joseph Klan

Pikett — Sea Charm

** Conductors - John Bloom, Alice Parker
Fred Mayer

Gabrieli — In Ecclesiis, Motet

Mezzo-Soprano - Sue Dorris
Tenor - Ralph Hart

* Conductor - William Yarborough

Brahms — Wo Ist Ein So Herrlich Volk, Op. 109, No. 3

* Conductor - James Fleetwood

Verdi — Ave Maria

* Conductor - Helen Stott

Verdi — Pater Noster

* Conductor - John Metcalf

Schuman — Te Deum

** Conductor - Hugh Thomas

Ives — Sixty-Seventh Psalm

** Conductor - John Westmoreland

Ives — Lord of the Harvest

** Conductor - Thomas Dunn

* Students of Mr. Hugh Ross ** Students of Mr. Robert Shaw

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert by the Small Choir of Department V

Tuesday, August 10, 1948 at 4:30 p.m. - Chamber Music Hall

## PROGRAM

**Dufay** — Nuper Rosarum Flores

Conductor - James Fleetwood

**Beethoven** — Mass in C major, Op.86

Kyrie - Gloria

Conductor - Hugh Thomas

Credo

Conductor - Thomas Dunn

Sanctus - Benedictus - Agnus Dei

Conductor - Alice Parker

Mildred Holt - Soprano
Sue Dorris - Alto
David Conviser - Tenor
Alfred Patterson - Bass

**Thompson** — O Fons Bandusiae

Conductor - Leon Hyman

**Pizzetti** — La Rondine

**Carter** — Musicians Wrestle Everywhere

Conductor - Alfred Patterson

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

Theatre-Concert Hall

TANGLEWOOD, LENOX, MASSACHUSETTS

Wednesday Evening, August 4, 1948

## The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

*Presents the*

# Passion According to St. John

(*Johannespassion*)

*By* JOHANN SEBASTIAN BACH

Chorus and Chamber Orchestra of

The Berkshire Music Center

Conducted by ROBERT SHAW

Soloists

| | |
|---|---|
| Soprano | Mariquita Moll |
| Alto | Ilona Strasser |
| Tenor | Glenn Schnittke |
| Evangelist | Blake Stern |
| Bass, Pilate and Peter | Paul Ukena |
| Jesus | Warren Galjour |

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| | |
|---|---|
| Harpsichord | Daniel Pinkham |

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Credit is due to Mr. Julius Herford for advice in the preparation of this performance, to Miss Alice Parker for assistance in coaching the arias, and to Mr. Thomas Dunn for assistance in coaching the chorus.

*The audience is invited to join in the singing of the Chorales.*

BALDWIN PIANO

# ORCHESTRA

*Violins*

MA SI HON
DONNA GRESCOE
IRVING LUDWIG
DORIS YESKIN
MARJORY POPKY
EARL RAVENAL

*Violas*

MELVIN MICHAELS
THEODORE ISRAEL

*Violoncellos*

DANIEL STERN
HOLLY HASTE

*Bass*

ELAINE YOKOM

*Flutes*

THOMAS BENTON
ROBERT ARMER

*Oboes*

BURTON HEWITT
WAYNE ROLLER

*Bassoon*

NORMAN KASOW

# CHORUS

*Sopranos*

CATHERINE GRIFFITH
MILDRED HOLT
ADYLINE JOHNSON
IRIS JONES
HEATHER MOON
LENORE MOONEY
JEAN NICHOLS
BARBARA SMITH
PATRICIA STRAUS
CYNTHIA SWEENEY

*Altos*

MARY BREWER
MARTHA BUTLER
EVELYN CURRIE
SUE DORRIS
LORNA DEVARON
BARBARA HOPKINS
CYNTHIA LEE
EVI MARCOV
ALICE PARKER
TAMAR READ
LORNA RICE

*Tenors*

VINCENT CARPENTER
DAVID CONVISER
THOMAS DUNN
RALPH HART
CHRISTOPHER HONAAS
DONALD LOACH
FREDERICK PRATT
JOHN WESTMORLAND

*Basses*

JOHN BLOOM
MARSHALL BRETZ
PETER DELLHEIM
GERALD GERWIN
GORDON GILBERTSON
JOSEPH KLAN
ALEXANDER OGILBIE
E. G. SIMS
HUGH THOMAS
JOHN WHEELER

All the performers are students of the Berkshire Music Center

## PART I


No.

1. Chorus.....Lord, Thou our Master
2. Recitative—Evangelist (Tenor) and Jesus (Bass)..... Jesus went with His disciples
3. Chorus..... Jesus of Nazareth
4. Recitative—Evangelist and Jesus.....Jesus saith unto them
5. Chorus..... Jesus of Nazareth
6. Recitative—Evangelist and Jesus.....Jesus answered and said
7. Chorale..... O wondrous love
8. Recitative—Evangelist and Jesus.....So that the prophesy might be fulfilled

★ 9. Chorale.....Thy will must all creation do

10. Recitative—Evangelist...The body of soldiers with their captain
11. Aria—Alto.....From the bondage of my vices
12. Recitative—Evangelist.....Simon Peter also followed with Jesus
13. Aria—Soprano.....I follow Thee also
14. Recitative—Evangelist, Maid (Soprano), Peter (Bass), Jesus, Servant (Tenor).....That other disciple

★ 15. Chorale.....Who was it, Lord did smite Thee

16. Recitative—Evangelist.....Now Annas had had Jesus bound
17. Chorus.....Art Thou not one of His disciples
18. Recitative—Evangelist, Peter and Servant.....But Peter denied it
19. Aria—Tenor..... Ah, my soul

★ 20. Chorale.....Peter, while his conscience slept


## PART II


No.

★ 21. Chorale.....Christ, who knew no sin or wrong

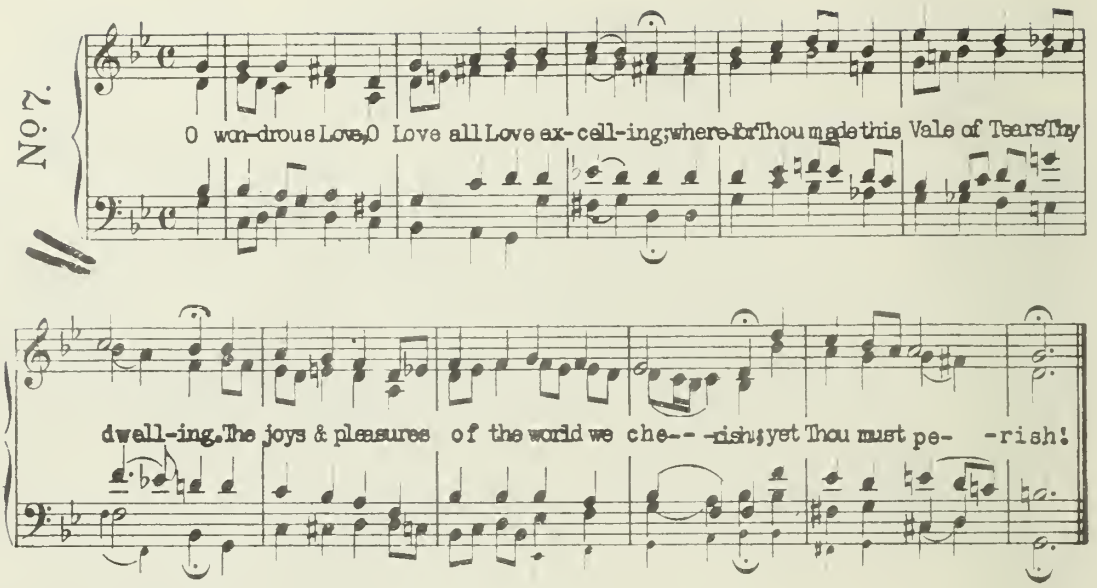
22. Recitative—Evangelist and Pilate (Bass)..Then led away they Jesus
23. Chorus.....If this man were not a malefactor
24. Recitative—Evangelist and Pilate.....Then Pilate said unto them
25. Chorus..... By death we may not punish
26. Recitative—Evangelist, Pilate and Jesus.....That so might be fulfilled the word

★ 27. Chorale.....Ah, mighty King, renowned and great forever

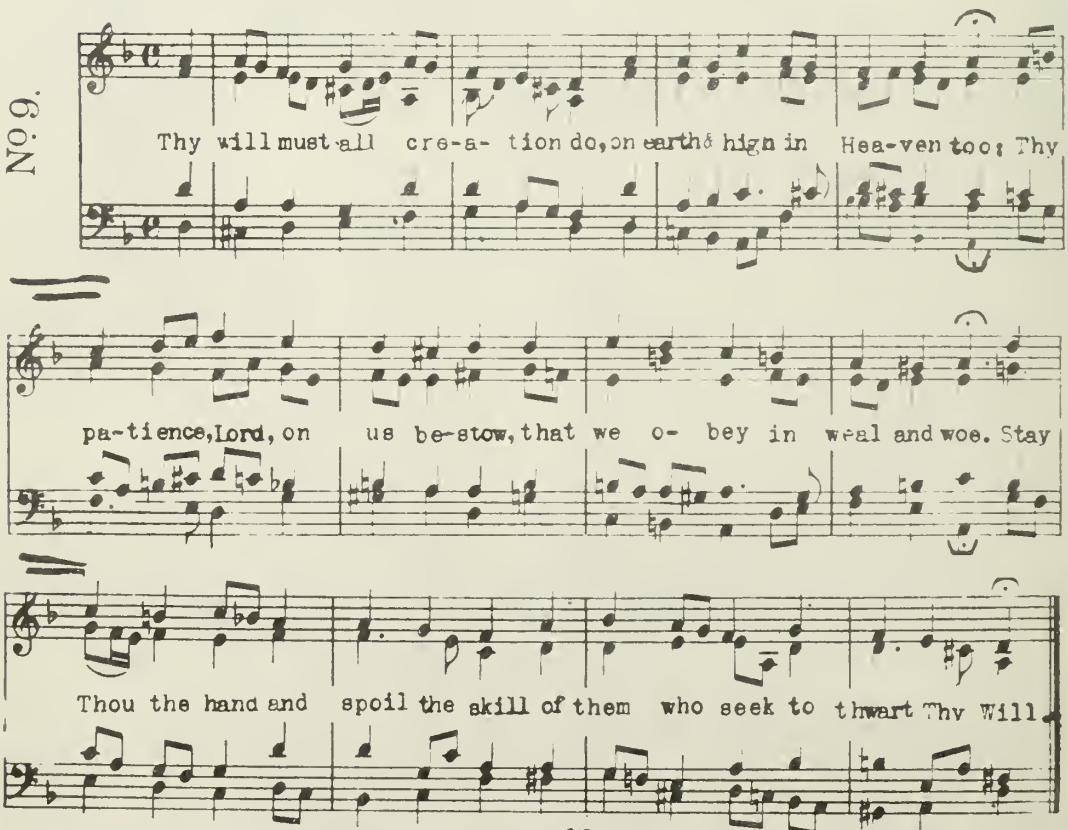
28. Recitative—Evangelist, Pilate and Jesus. Then Pilate said unto Him
29. Chorus.....Not this man, no not Him
30. Recitative—Evangelist.....Barabbas he set free, a robber
31. Arioso—Bass.....Bethink thee, o my soul

32. Aria—Tenor.....Imagine that His blood-bespattered body
33. Recitative—Evangelist..The soldiers platted then for Him a crown out of thorns
34. Chorus.....King we hail Thee. King of Jews we hail Thee.
35. Recitative—Evangelist and Pilate.....And then with their hands they smote Him
36. Chorus ..... Crucify!
37. Recitative—Evangelist and Pilate....Then unto them saith Pilate
38. Chorus.....We have with us a law
39. Recitative—Evangelist, Pilate and Jesus.....Now when Pilate heard what thus was said
★40. Chorale.....Our freedom, Son of God, arose
41. Recitative—Evangelist.....But the Jews cried out
42. Chorus.....If thou let this man go
43. Recitative—Evangelist and Pilate.....Then when Pilate heard them speaking thus
44. Chorus.....Away with Him
45. Recitative—Evangelist and Pilate.....Pilate saith unto them
46. Chorus.....We have no King but Caesar
47. Recitative—Evangelist.....And then he delivered Him to them
48. Aria—Bass, and Chorus..... Come ye souls whom care oppresses
49. Recitative—Evangelist.....And there crucified they Him
50. Chorus.....Write Him not as our King
51. Recitative—Evangelist and Pilate...And Pilate then answered them
★52. Chorale.....Within my heart's recesses
53. Recitative—Evangelist.....And then did the soldiers
54. Chorus.....Do not rend it or divide it
55. Recitative—Evangelist and Jesus.....That the Scripture might be fulfilled
★56. Chorale.....In His final hour did He
57. Recitative—Evangelist and Jesus.....That disciple took her to his own home
58. Aria—Alto.....The end has come
59. Recitative—Evangelist....Then bowed He His head and was gone
60. Aria—Bass.....O my Saviour
Chorale ..... Jesus, Thou who once wert dead
61. Recitative—Evangelist.....And then behold
62. Arioso—Tenor.....My heart! See all the World is plunged in woe
63. Aria—Soprano.....With torrent of weeping
64. Recitative—Evangelist.....The Chief Priests therefore
★65. Chorale.....Help, O Christ, Thou Son of God
66. Recitative—Evangelist. There came unto Pilate Joseph of Arimathia
67. Chorus.....Rest well, beloved, sweetly sleeping
★68. Chorale.....Ah Lord, when comes that final day

No. 7.


O won-drous Love, O Love all Love ex-cell-ing; where-for Thou made this Vale of Tears Thy
dwell-ing. The joys & pleasures of the world we che- - -rish; yet Thou must pe- -rish!

No. 9.


Thy will must all cre-a- tion do, on earth & high in Hea-ven too; Thy
pa-tience, Lord, on us be-stow, that we o- bey in weal and woe. Stay
Thou the hand and spoil the skill of them who seek to thwart Thy Will

No. 15

1. Who was it, Lord, did smite Thee, Thy good with ill re- quite Thee, so
2. My sins & ev-il do- -ing are like the sands be-strew-ing the

foul-ly treat-ed Thee? For Thou wert no of- -fend- er, nor
migh-ty oc- ean's shore; these sins it was that brought Thee Thy

didst to sin sur- -ren- -der; from ev- il Thou wert ev- er free.
mi- - se- ry and wrought Thee the host of tor-ments that Thou bore.

No. 20

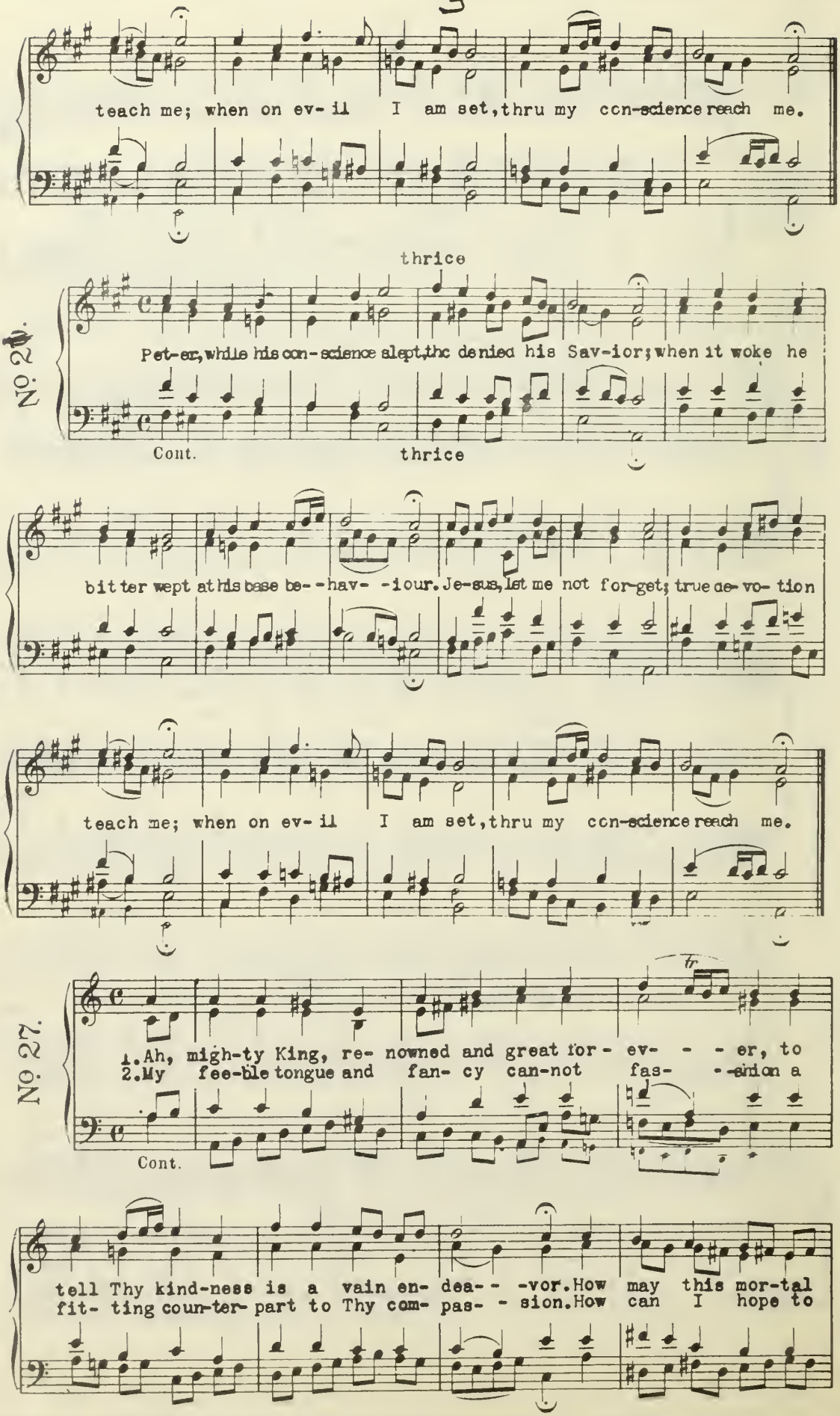
thrice

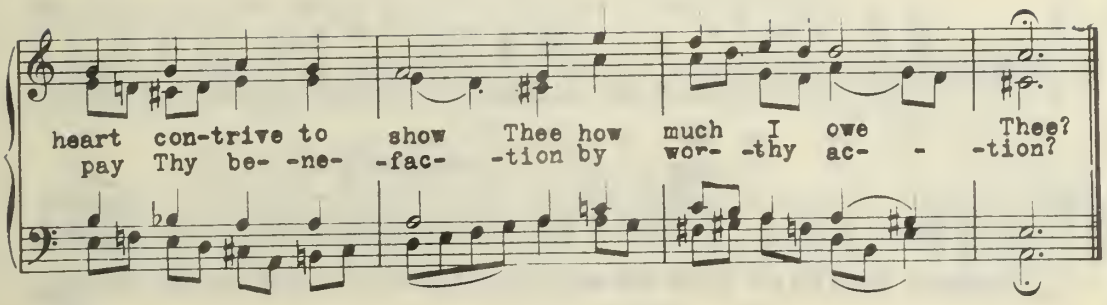
Pet-er, while his con-science slept, thr denied his Sav-ior; when it woke he

Cont.

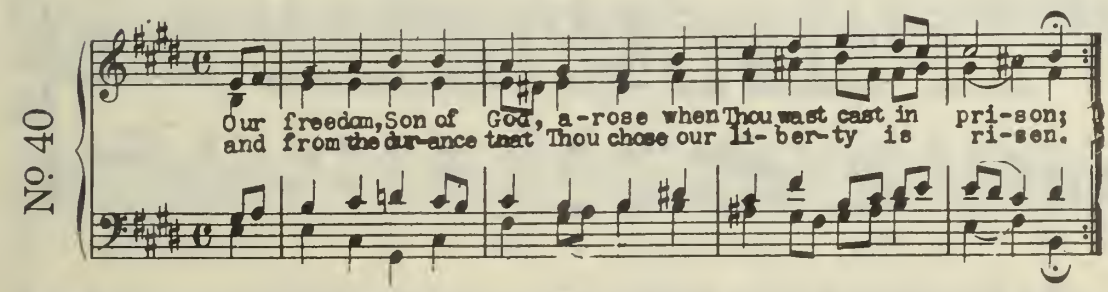
thrice

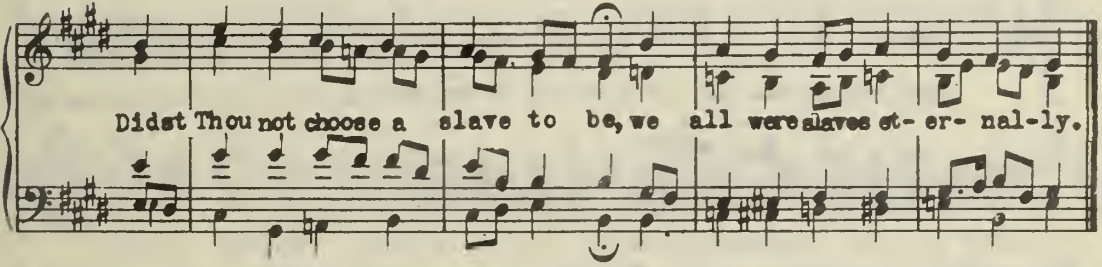
bit ter wept at his base be- - hav- -iour. Je-sus, let me not for-get; true de- vo- tion


teach me; when on ev- il I am set, thru my con-science reach me.
thrice
No 26.
Pet-er, while his con-science slept, the denied his Sav-ior; when it woke he
Cont.
thrice
bit ter wept at his base be- - hav- - iour. Je-sus, let me not for-get; true de-vo-tion
teach me; when on ev- il I am set, thru my con-science reach me.
No 27.
1. Ah, migh-ty King, re- nowned and great for- ev- - - er, to
2. My fee-ble tongue and fan- cy can-not fas- - -ion a
Cont.
tell Thy kind-ness is a vain en- dea- - -vor. How may this mor-tal
fit- ting coun-ter- part to Thy com- pas- - sion. How can I hope to

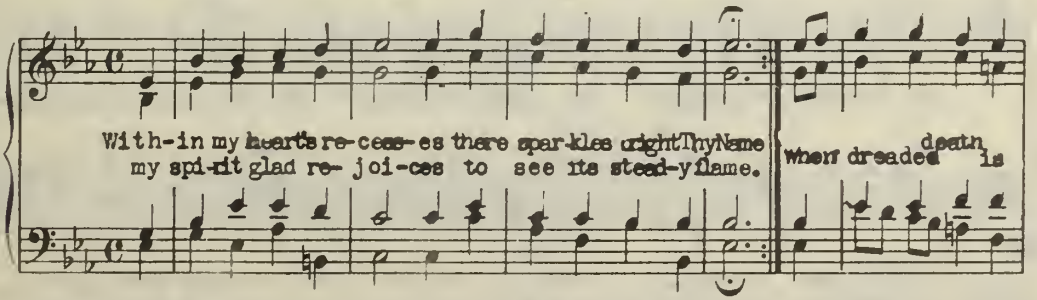

heart con-trive to show Thee how much I owe Thee?
pay Thy be- -ne- -fac- -tion by wor- -thy ac- - -tion?

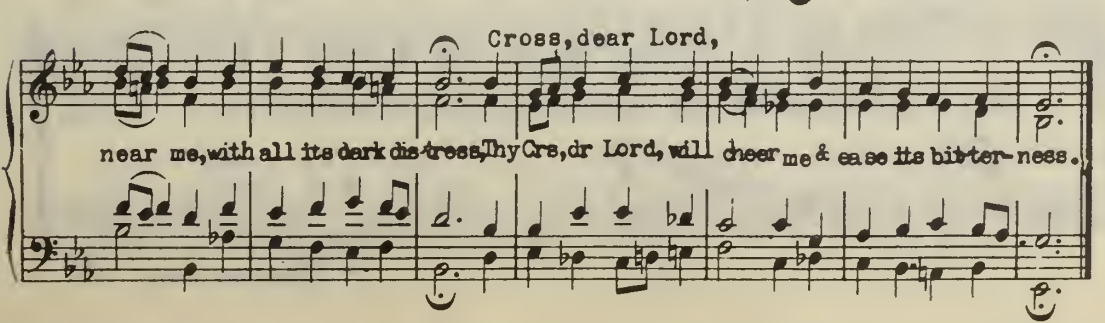
No. 40


Our freedom, Son of God, a-rose when Thou wast cast in pri-son;
and from the dur-ance that Thou chose our li-ber-ty is ri-sen.

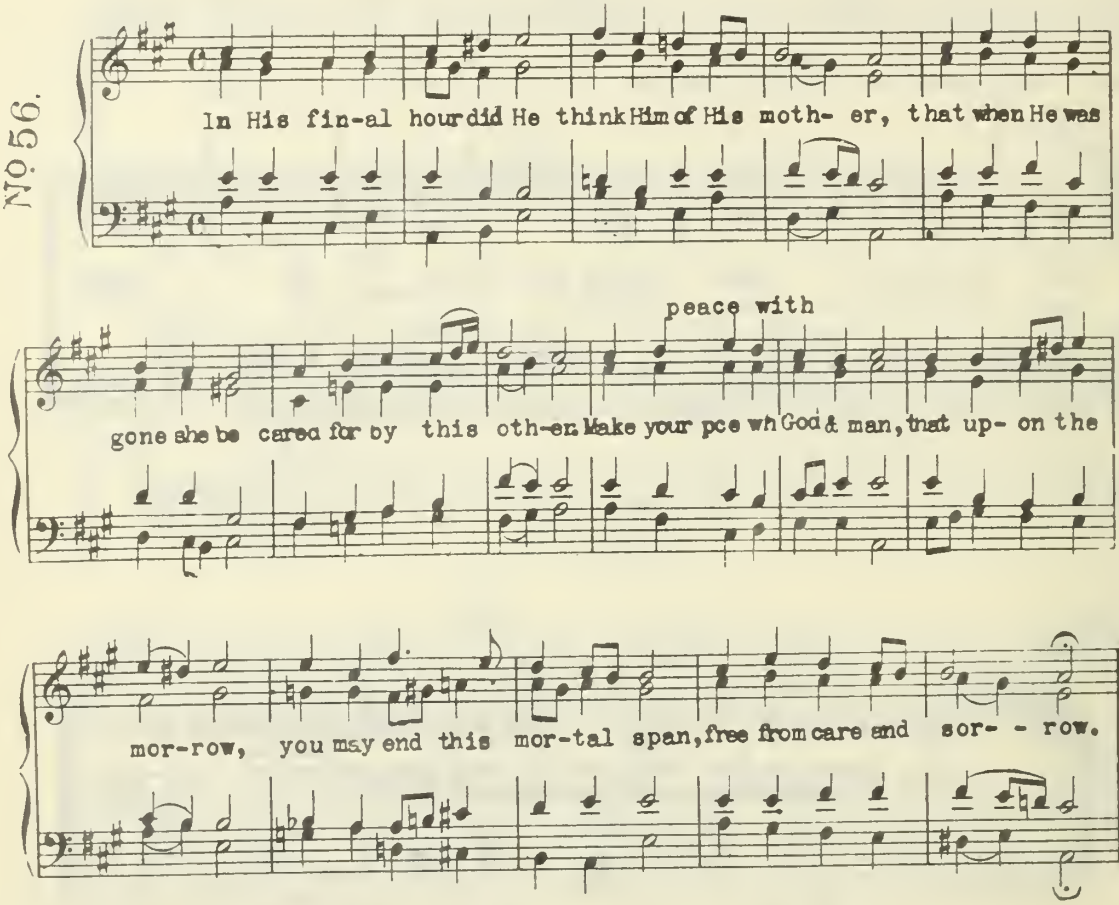

Didst Thou not choose a slave to be, we all were slaves et- er- nal-ly.

No. 52.

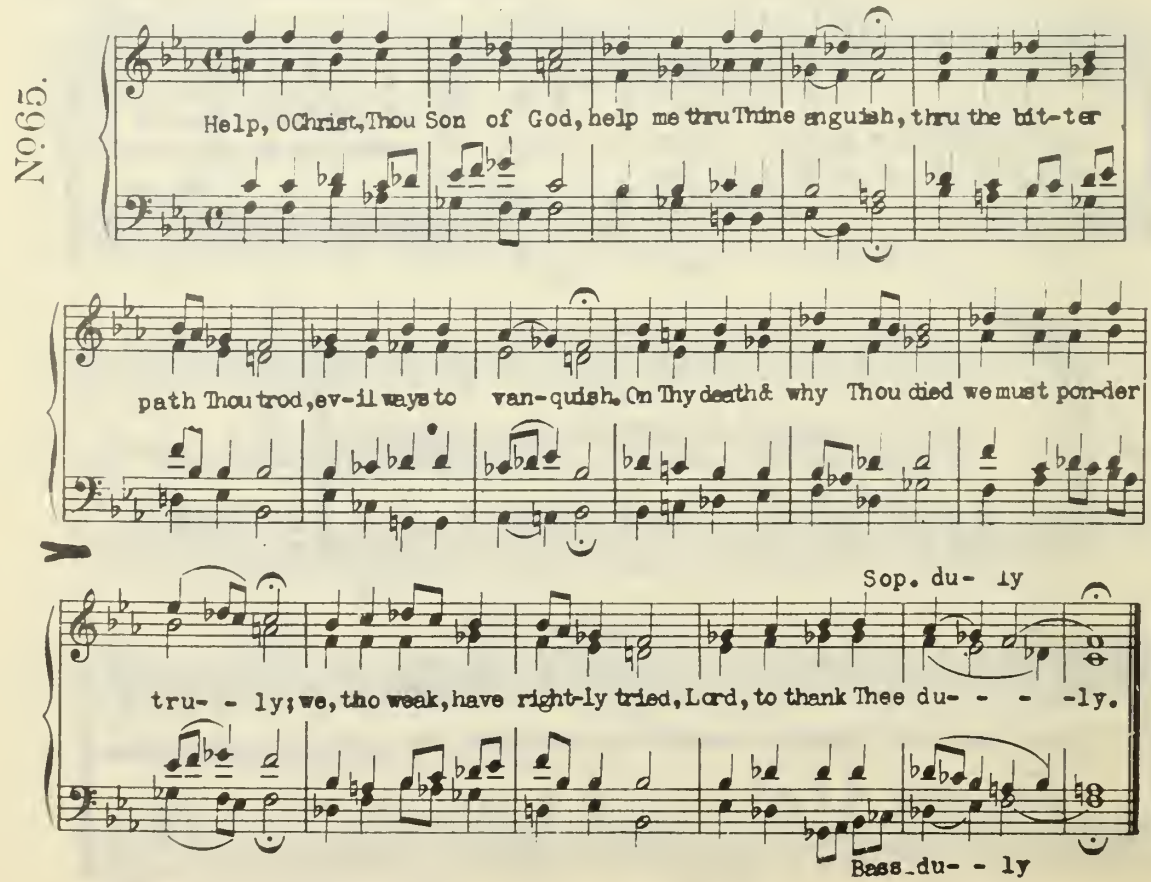

With-in my heart's re-cess-es there spar-kles bright Thy Name
my spi-rit glad re- joi-ces to see its stead-y flame.
when dreaded death is


Cross, dear Lord,
near me, with all its dark dis-tress, Thy Cr s, dr Lord, will cheer me & ease its bit-ter-ness.

No 56.


In His fin-al hour did He think Him of His moth- er, that when He was
peace with
gone she be cared for by this oth-er. Make your peace with God & man, that up- on the
mor-row, you may end this mor-tal span, free from care and sor- - row.

No 65.

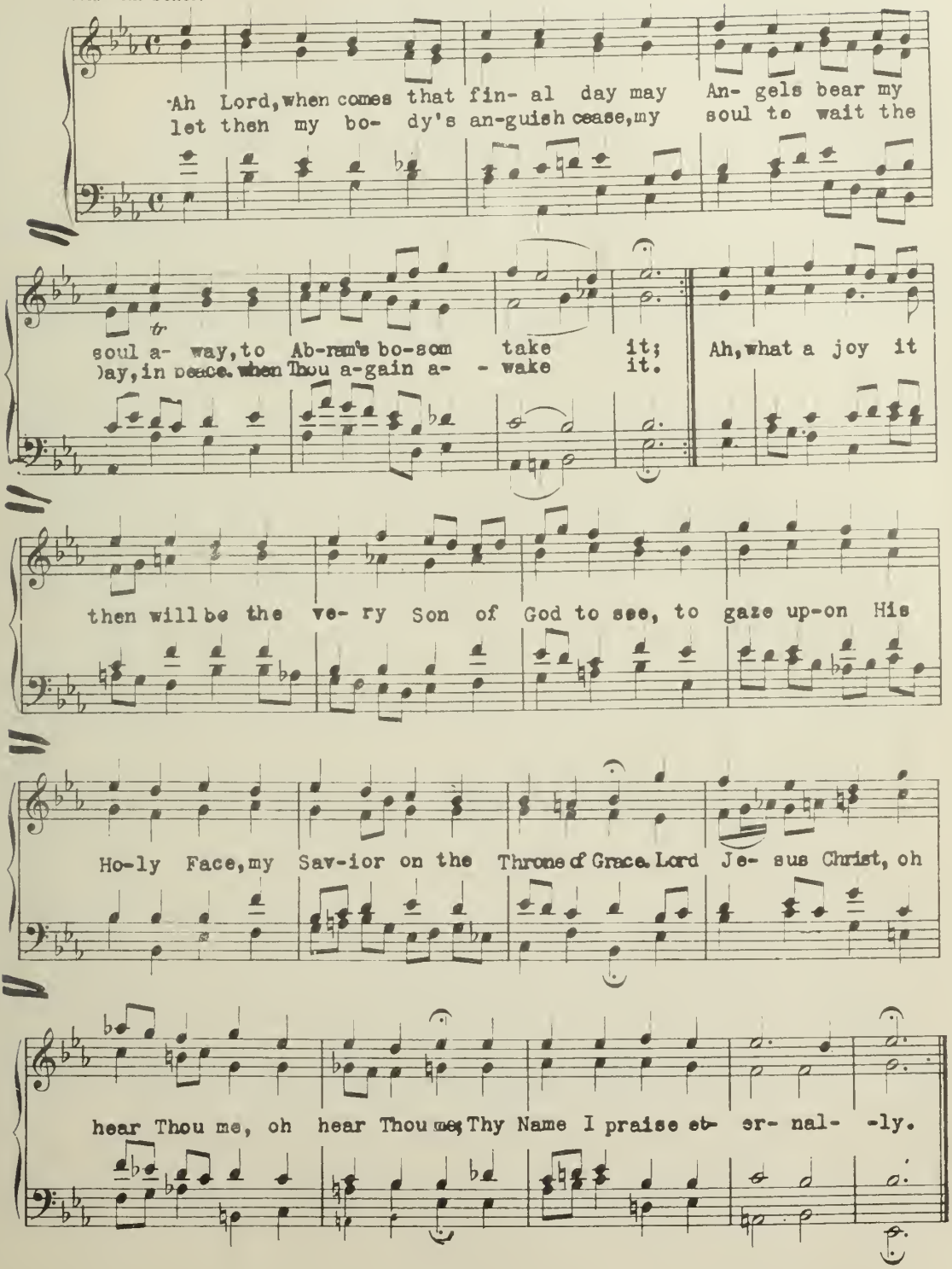

Help, O Christ, Thou Son of God, help me thru Thine anguish, thru the bit-ter
path Thou trod, ev-il ways to van-quish. On Thy death & why Thou died we must pon-der
Sop. du- ly
tru- - ly; we, tho weak, have right-ly tried, Lord, to thank Thee du- - - -ly.
Bass du- - ly

# No 68.

## Chorale.

Herzlich lieb hab' ich dich, o Herr.

Flute I, Oboe I and Violin I with Sop.; Flute II, Oboe II and Violin II with Alto; Viola with Tenor.


Ah Lord, when comes that fin- al day may An- gels bear my
let then my bo- dy's an-guish cease, my soul to wait the
soul a- way, to Ab-ram's bo-som take it; Ah, what a joy it
day, in peace. when Thou a-gain a- - wake it.
then will be the ve- ry Son of God to see, to gaze up-on His
Ho-ly Face, my Sav-ior on the Throne of Grace. Lord Je- sus Christ, oh
hear Thou me, oh hear Thou me; Thy Name I praise et- er- nal- -ly.

# D E P A R T M E N T  F I V E  O R C H E S T R A

This orchestra was composed of students whose ability or degree of advancement did not warrant their acceptance in the orchestra of Department 11.

Frederick Fennell was in complete charge of the orchestra this summer. Its schedule included Sectional Rehearsals on Mondays and daily three-hour rehearsals during the remainder of the week.

Three orchestral concerts were given in the Shed.

Members of this orchestra attended Festival Chorus rehearsals as a regular part of their schedule and had, during the first three weeks of the session, chamber-music classes with the same faculty which gave instruction to Department 11 students.

# D E P A R T M E N T  F I V E  O R C H E S T R A

- - - - - - - - - - - - - - - - - - - - - - - - - -

## VIOLIN

David Abel
Richard Barnet
Helen Chelengarian
Jack Druckman
Richard Gilbert
Grace Jonas
Sarkis Kurkjian
Sorelle Levitt
Edith Lichtenberg
Leonard Marcus
Rosalie Minsky
Lucille Rogers
Jane Sunderland
Lenore Mooney

## FLUTE

Dorothy White
Harry Kruger

## OBOE

Eugene Roitman
John Schuster
David Huston

## CLARINET

Morton Applebaum
Phyllis Getz
James Pritchard (Bass-cl)

## FRENCH HORN

Catherine Ameer
Boris Rybka
Russell Pottle
Elmer Crandell

## VIOLA

Eileen Joston
Jeannette Hall
Thomas Frost

## VIOLONCELLO

Corinne Haller
Susan Muzzey
Abby Joy Barnett
Edith Zazofsky

## BASS

Donald Havas
Harry Millen
Virginia Yokom
Nina Wolodkin

## TRUMPET

James Hustis
Frank Ostrowski
Lenore Hungerford

## TROMBONE

Laura Sarvay
Harry Lehnhoff
Elliot Philips

## TUBA

James McAllister
Carleton Greeley

## TIMPANI & PERCUSSION

Same as Department 11

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
ORCHESTRA

FIRST WEEK
JULY 5 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>1:30-4:30<br>Violins:<br>Abel Barnet<br>Chelengarian<br>Druckman<br>MH 10<br>Gilbert Jonas<br>Kurkjian Levitt<br>MH 7<br>Lichtenberg<br>Marcus Minsky<br>Perry<br>MH 15<br>Rogers<br>Sunderland<br>Redding<br>MH 13<br>Violas MH 8<br>Cellos MH 5<br>Clarinet STUDIO C<br>Fr. Horn STUDIO B<br>1:30-3<br>Bass SHED A<br>Flute MH 11<br>Oboe STUDIO D<br>Bassoon MH 14A<br>Trumpet STUDIO A<br>Trombone BARN 5 | 9:30-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE.<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE.<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED | 9:30-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE.<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE.<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
ORCHESTRA

SECOND WEEK
JULY 12, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>1:30-4:30<br>Violins:<br>Chelengerian Barnet<br>Levitt<br>Marcus<br>MH 10<br>Rogers<br>Druckman<br>Gilbert<br>MH 7<br>Jones Minsky<br>Pierce Sunderland<br>Arrow<br>MH 15<br><br>Violas MH 8<br>Cellos MH 3<br>Clarinet STUDIO C<br>Fr. Horn STUDIO B<br>1:30-3<br>Bass SHED A<br>Flute MH 11<br>Oboe STUDIO D<br>Bassoon MH 14A<br>Trumpet STUDIO A<br>Trombone BARN 5 | 9:30-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br><br>1:30-3:30<br>Orchestra Rehearsal<br>SHED<br><br>4:30<br>Concert<br>SHED | 9:30-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE.<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
ORCHESTRA

THIRD WEEK
JULY 19, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br><br>1:30-3:30<br>Violins:<br>Chelengarian Barnet<br>Levitt<br>Marcus<br>MH 10<br>Rogers<br>Druckman<br>Gilbert<br>MH 7<br>Jones Minsky<br>Pierce Sunderland<br>Arrow<br>MH 15<br>Violas MH 8<br>Cellos MH 3<br>Clarinet STUDIO C<br>Fr. Horn STUDIO B<br>1:30-3:30<br>Bass SHED A<br>Flute MH 11<br>Oboe STUDIO D<br>Bassoon MH 14A<br>Trumpet STUDIO A<br>Trombone BARN 5 | 9:30-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED<br>SEE SEPARATE<br>SCHEDULE | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br><br>1:30-3:30<br>Orchestra Rehearsal<br>SHED | 9:30-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED<br>SEE SEPARATE<br>SCHEDULE | 9-11<br>Festival Chorus<br>CH.M.H.<br><br>11-12:30<br>Chamber-Music<br>SEE SEPARATE<br>SCHEDULE<br><br>1:30-4:30<br>Orchestra Rehearsal<br>SHED | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
ORCHESTRA

FOURTH WEEK
JULY 26, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | | 9-12:30<br>Festival Chorus<br>CH.M.H. | | 9-12:30<br>Festival Chorus<br>CH.M.H.<br>SEE SEPARATE SCHEDULE FOR REH. WITH B.S.O. | |
| 1:30-3:30<br>Violins<br>Chelengarian Barnet<br>Levitt<br>Marcus<br>MH 10<br>Rogers<br>Druckman<br>Gilbert<br>MH 7<br>Jones Minsky<br>Pierce Sunderland<br>Arrow<br>MH 15<br>Violas MH 6<br>Cellos MH 3<br>Clarinet STUDIO C<br>Fr. Horn STUDIO B<br>1:30-2:30<br>Bass SHED A<br>Flute MH 11<br>Oboe STUDIO D<br>Bassoon MH 14A<br>Trumpet STUDIO A<br>Trombone BARN 5 | 1:30-4:30<br>Orchestra Reh.<br>REH. STAGE<br>SEE SEPARATE SCHEDULE | 1:30-3:30<br>Orchestra Reh.<br>REH. STAGE | 1:30-4:30<br>Orchestra Reh.<br>SHED<br>SEE SEPARATE SCHEDULE | 3-4<br>Orchestra Reh.<br>SHED<br>4:30<br>CONCERT | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
ORCHESTRA

FIFTH WEEK
AUGUST 2, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H.<br>SEE SEPARATE<br>SCHEDULE FOR<br>STRAVINSKY REH.<br><br>1:30-4:00<br>Violins<br>Chelengarian Barnet<br>Levitt<br>Marcus<br>MH 10<br>Rogers<br>Druckman<br>Gilbert<br>MH 7<br>Jones Minsky<br>Pierce Sunderland<br>Arrow<br>MH 15<br>Violas MH 8<br>Cellos MH 3<br>Clarinet STUDIO C<br>Fr. Horn STUDIO B<br>1:30-3:30<br>Bass SHED A<br>Flute MH 11<br>Oboe STUDIO D<br>Bassoon MH 14A<br>Trumpet STUDIO A<br>Trombone BARN 5 | 11-1<br>Festival Chorus<br>CH.M.H.<br>SEE SEPARATE<br>SCHEDULE FOR<br>STRAVINSKY REH.<br><br>1:30-4:30<br>Orchestra Reh.<br>REH. STAGE<br><br>SEE SEPARATE<br>SCHEDULE | 9:00-1:00<br>Festival Chorus<br>CH.M.H.<br>SEE SEPARATE<br>SCHEDULE FOR<br>STRAVINSKY REH.<br><br>1:30-3:30<br>Orchestra Reh.<br>REH. STAGE | 11-1<br>Festival Chorus<br>CH.M.H.<br>SEE SEPARATE<br>SCHEDULE FOR<br>STRAVINSKY REH.<br><br>1:30-4:30<br>Orchestra Reh.<br>REH. STAGE<br><br>SEE SEPARATE<br>SCHEDULE | 9-12:30<br>Festival Chorus<br>CH.M.H.<br><br>1:30-4:30<br>Orchestra Reh.<br>REH. STAGE | |

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR

DEPARTMENT V
ORCHESTRA

SIXTH WEEK
AUGUST 9, 1948

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|
| 9-12<br>Festival Chorus<br>CH.M.H. | | 9-1:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. | | 9-12:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. | 9-10:00<br>Festival Chorus<br>CH.M.H.<br><br>SEE SEPARATE SCHEDULE FOR BRAHMS REH. WITH B.S.O. |
| 1:30-3:30<br>Orchestra<br>SHED<br><br>4:30<br>CONCERT<br>SHED | 1:30-4:30<br>Orchestra Reh.<br>REHEARSAL STAGE | 1:30-3:30<br>Orchestra Reh.<br>REH. STAGE | 1:30-4:30<br>Orchestra Reh.<br>REH. STAGE | 1:30-4:30<br>Orchestra Reh.<br>REH. STAGE<br><br>4:30-7:30<br>Festival Chorus<br>SHED | 10-1<br>Festival Chorus<br>SHED<br><br>8:15<br>BRAHMS REQUIEM<br>B.S.O. |

D E P A R T M E N T  F I V E  C H A M B E R  M U S I C

W O R K S  S T U D I E D

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JOHANN SEBASTIAN BACH

Sonata in C major. 2violins & piano

LUDWIG VAN BEETHOVEN

String Quartet Opus 18 No. 1
Trio Opus 11 clarinet, cello & piano
Sonata Opus 12 No. 3. violin & piano

ALEXANDER BORODIN

String Quartet in A major

ARCANGELO CORELLI

Sonatas Opus 4. 2 violins & piano

HENRY COWELL

Action in Brass. 2 trumpets, horn & 2 trombones

DITTERS VON DITTERSDORF

String Quartet in E flat major

ALEXANDER GLAZOUNOV

In Modo Religioso. trumpet, horn & 2 Trombones

GEORGE FRIEDRICH HANDEL

Sonatas Opus 2. 2 violins & piano

JOSEPH HAYDN

Notturno. flute, oboe, 2 horns & string quartet
String Quartet Opus 20 No. 2
String Quartet Opus 55 No. 1
String Quartet Opus 64 No. 5
Trio No. 20

PAUL HINDEMITH

Sonata for horn and piano

JACQUES IBERT

Trois Pieces Breves. wood-wind quintet

PAUL JUON

Divertimento. wood-wind quintet & piano

JEAN BAPTISTE LOEILLET

Sonata. flute, oboe & piano

WOLFGANG AMADEUS MOZART

Quintet K. 452 wood-wind & piano
Cassazione. oboe, clarinet, horn & bassoon
Quartet K. 631. flute, violin, viola & cello
String Quartet K. 387
Trio in E flat. clarinet, viola & piano (2)

FRANCIS POULENC

Sonata. horn, trumpet & trombone (2)
Sonata. clarinet & bassoon

HENRY PURCELL

Golden Sonata. 2 violins & piano

WALLINGFORD RIEGGER

Duos. flute, oboe & clarinet

CAMILLE SAINT-SAENS

Caprice. flute, oboe, clarinet & piano

ROBERT SCHUMANN

Quintet in E flat major

LEO SOWERBY

Quintet. flute, oboe, clarinet, horn & bassoon

CARL SVENDSEN

String Octet

GIUSEPPE TARTINI

Sonata. 2 violins & piano

GEORG TELEMANN

Concerto. 4 violins & piano

BERKSHIRE MUSIC CENTER — DEPARTMENT V — FIRST WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 5 1948

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Tuesday 9:30-11 | Wednesday 11-12:30 | Thursday 9:30-11

Mr. Stagliano STUDIO A
MOZART CASSAZIONE

| | |
|---|---|
| Schuster | ob. |
| Appelbaum | cl. |
| *Rosenkranz | bsn. |
| Rybka | hrn. |

Mr. Knudson MH 15
MENDELSSOHN OCTET

| | |
|---|---|
| *Rogers | vl. |
| Gilbert | vl. |
| Marcus | vl. |
| Barnet | vl. |
| *Michaels | vla. |
| *Hall | vla. |
| *Haller | vlc. |
| *Barnett | vlc. |

Mr. Valkenier STUDIO E
HAYDN NOTTURNO

| | |
|---|---|
| White | fl. |
| Roitman | ob. |
| Ameer | hrn. |
| Pottle | hrn. |
| Abel | vl. |
| Lichtenberg | vl. |
| Frost | vla. |
| Miller | vlc. |

Mr. Resnikoff MH 8
SCHUMANN QUINTET

| | |
|---|---|
| * Druckman | vl. |
| * Sunderland | vl. |
| * Josten | vla. |
| * Muzzey | vlc. |
| Litt | piano |

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Tuesday 11-12:30 | Thursday 11-12:30 | Friday 11-12:30

Mr. Lehner MH 13
BEETHOVEN QUARTET Op.18 No.1

| | |
|---|---|
| Levitt | vl. |
| Minsky | vl. |
| *Josten | vla. |
| *Muzzey | vlc. |

Mr. Mazzeo STUDIO B
IBERT TROIS PIECES BREVES

| | |
|---|---|
| Kruger | fl. |
| Huston | ob. |
| Getz | cl. |
| Crandell | hrn. |
| *Rosenkranz | bsn. |

Mr. de Pasquale MH 6
HAYDN QUARTET Op. 55 No.1

| | |
|---|---|
| *Druckman | vl. |
| * Sunderland | vl. |
| *Hall | vla. |
| *Haller | vlc. |

Mr. Hansen MH 11
DITTERSDORF QUARTET E FLAT

| | |
|---|---|
| Jonas | vl. |
| Cholengarian | vl. |
| *Michaels | vla. |
| *Barnett | vlc. |

Mr. Zazofsky MH 15
BEETHOVEN SONATA Op. 12 No.3

| | |
|---|---|
| *Rogers | vl. |
| Bricker | piano |

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THE * DENOTES TWO ASSIGNMENTS.

BERKSHIRE MUSIC CENTER — DEPARTMENT V — SECOND WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 12, 1948

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| Tuesday 9:30-11 | | Wednesday 11-12:30 | | Thursday 9:30-11 | |
|---|---|---|---|---|---|
| Mr. Lehner | MH. 6 | Mr. Knudson | MH. 5 | Mr. Zazofsky | MH. 12 |
| MOZART QT K. 387 | | HANDEL SONATAS OP. 2 | | BEETHOVEN TRIO OP. 11 | |
| Levitt | violin | Barnet | violin | *Getz | cl. |
| Marcus | violin | Sunderland | violin | Heller | cello |
| *Hall | viola | Arrow | piano | Litt | piano |
| *Barnett | cello | | | | |
| Mr. Resnikoff | MH 10 | Mr. Hansen | MH. 11 | Mr. Speyer | STUDIO E |
| TELEMANN CONCERTO | | BORODIN STRING QT. A | | JUON DIVERTIMENTO | |
| Minsky | violin | Druckman | violin | *White | flute |
| Jonas | violin | Rogers | violin | *Roitman | oboe |
| *Gilbert | violin | *Josten | viola | *Pritchard | cl. |
| Chelengerian | violin | Muzzey | cello | Crandell | hrn. |
| Stadtmore | piano | | | *Rosenkranz | bsn. |
| | | | | Fine | piano |

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| Tuesday 11-12:30 | | Thursday 11-12:30 | | Friday 11-12:30 | |
|---|---|---|---|---|---|
| Mr. Fourel | MH 11 | Mr. Pasquale | MH. 12 | Mr. Laurent | MH. 13 |
| HAYDN STRING QT. OP. 64-5 | | MOZART TRIO $E^b$ | | SAINT-SAENS CAPRICE | |
| *Gilbert | violin | Applebaum | cl. | Kruger | flute |
| Druckman | violin | *Josten | viola | Huston | oboe |
| *Hall | viola | Bricker | piano | *Pritchard | cl. |
| *Barnett | cello | | | Blackwood | piano |
| Mr. Muger | STUDIO A | Mr. Allerd | STUDIO E | Mr. Stagliano | STUDIO C |
| POULENC SONATA | | SOWERBY QNT. | | GLAZOUNOV IN MODO RELIGIOSO | |
| Ameer | hrn. | *White | flute | Hungerford | trumpet |
| Hustis | trumpet | *Roitmen | oboe | Pottle | hrn. |
| Lohnhoff | trombone | *Getz | cl. | Servay | trombone |
| | | Rybka | hrn. | Phillips | trombone |
| | | *Rosenkranz | bsn. | | |

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THE * DENOTES TWO ASSIGNMENTS.

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BERKSHIRE MUSIC CENTER — DEPARTMENT V — THIRD WEEK
SERGE KOUSSEVITZKY, DIRECTOR — CHAMBER MUSIC — JULY 12, 1966

| TUESDAY 9:30-11 | | WEDNESDAY 11-12:30 | | THURSDAY 9:30-11 | |
|---|---|---|---|---|---|
| Mr. Krips MH 6 | | Mr. Hansen MH 13 | | Mr. Zajdler MH 15 | |
| HAYDN QUARTET Op. 20-2 | | PURCELL GOLDEN SONATA | | HAYDN TRIO No. 31 | |
| Marcus | vl. | Levitt | vl. | *Gilbert | vl. |
| *Jones | vl. | Chelengarian | vl. | *Heller | vc. |
| *Josten | vla. | Freeman | piano. | Coupal | piano. |
| Muzzey | vlc. | | | | |
| Mr. Pasquale MH 10 | | Mr Mazzeo Studio B | | Mr. Speyer MH 11 | |
| MOZART TRIO Kb | | POULENC SONATA | | LOEILLET SONATA | |
| *Getz | cl. | Applebaum | cl. | *White | fl. |
| *Hall | vla. | *Rosenkranz | bsn. | Huston | ob. |
| Kushefuhs | piano. | | | Iglesias | piano. |
| Mr. Rosenkoff MH 12 | | Mr. Steglieno Studio A | | | |
| TARTINI SONATA | | POULENC SONATA | | | |
| Rogers | vl. | Rybka | hrn. | | |
| Pierce | vl. | Ostrowski | trp. | | |
| Kleinerman | piano. | Philips | trb. | | |

| TUESDAY 11-12:30 | | THURSDAY 11-12:30 | | FRIDAY 11-12:30 | |
|---|---|---|---|---|---|
| Mr. Lehner MH 8 | | Mr. Knudson MH 12 | | Mr. Pasquale MH 10 | |
| BEETHOVEN SERENADE Op. 8 | | CORELLI SONATAS Op. 4 | | MOZART QUARTET K. 631 | |
| *Jones | vl. | Barnet | vl. | Kruger | vl. |
| *Hall | vla. | Sunderland | vl. | Druckman | vl. |
| *Heller | vlc. | Arrow | piano. | *Josten | vla. |
| | | | | Barnett | vlc. |
| Mr. Speyer Studio A | | Mr. Hansen MH 13 | | Mr. Laurent MH 1 | |
| MOZART QUINTET K. 452 | | BACH SONATA | | RIEGGER DUOS | |
| Roitman | ob. | *Gilbert | vl. | *White | fl. |
| *Getz | cl. | Mirsky | vl. | Schuster | ob. |
| Imaer | hrn. | Stadtmore | piano. | Pritchard | cl. |
| *Rosenkranz | bsn. | | | | |
| Bricker | piano. | Mr. Meger Studio C | | Mr. Steglieno Studio B | |
| | | COWELL ACTION IN BRASS | | HINDEMITH SONATA | |
| | | Hustis | trp. | Crandell | hrn. |
| | | Hungerford | trp. | * Litt | piano. |
| | | Pottle | hrn. | | |
| | | Sarvay | trb. | | |
| | | Lehnhoff | trb. | | |

THE * DENOTES
TWO CHAMBER MUSIC
ASSIGNMENTS.

First Concert by the Orchestra of Department V

Wednesday, July 14, 1948 at 4:30 in the Music Shed

PROGRAM

Schubert — Symphony No. 8 in B minor, "Unfinished"

I Allegro moderato
II Andante con moto

Phillips — Scena for Orchestra

Rimsky-Korsakoff — "The Golden Cockerel" -- Excerpts from the Opera

I Prelude -- Slumber Scene of King Dodon -- The Crowing of the Cockerel and the Uproar of the Court -- Slumber Music

II Prelude to Act III -- Entrance March -- Death of King Dodon -- Finale

Conductor: Frederick Fennell

Baldwin Piano

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Second Concert by the Orchestra of Department V

Under the Direction of Frederick Fennell

Friday, July 30, 1948 at 4:30 p.m. in the Music Shed

## PROGRAM

| | |
|---|---|
| Mozart | The Magic Flute, Overture |
| Schumann | Symphony No. 2 in C major, Op. 61 |
| III Adagio espressivo | |
| IV Allegro molto vivace | |
| Franck | Symphonic Variations for Piano and Orchestra |
| Piano - Irene Rosenberg | |
| Milhaud | Suite Française |
| I Normandie | |
| II Bretagne | |
| III Île-de-France | |
| IV Alsace-Lorraine | |
| V Provence | |

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD—LENOX, MASSACHUSETTS

Third Concert by the Orchestra of Department V

Under the Direction of Frederick Fennell

Monday, August 9, 1948 at 4:30 p.m. in the Music Shed

## PROGRAM

| | |
|---|---|
| Copland | An Outdoor Overture |
| Tchaikovsky | Symphony No. 5 in E minor, Op. 64 |

II Andante cantabile con alcuna licenza
IV Finale: Andante maestoso; allegro vivace

| | |
|---|---|
| Rimsky-Korsakoff | Capriccio Espagnole, Op. 34 |

Baldwin Piano

The Boston Symphony Orchestra, with the support of the Friends of the Berkshire Music Center, maintains at Tanglewood this opportunity for the study of music in connection with the concerts of the Berkshire Festival.

# A D D I T I O N A L  A C T I V I T I E S

Seminar in very old and very new music. A lecture course, described in greater detail elsewhere in this Report, under the direction of Aaron Copland and Julius Herford.

Aspects of Music. A lecture course delivered mainly by faculty members generally with musical illustration, described in greater detail elsewhere in this Report.

Forum Meetings. A Town-Hall Meeting type of discussion with Aaron Copland as moderator, with speakers chosen from the faculty as well as from the student body. This summer the topics for discussion were chosen by the Student Council. Topics are listed elsewhere in this Report.

Harmonic Analysis. A course given by Irving Fine, described elsewhere in this Report.

Solfege. An elementary and an advanced class were formed by Katharine Wolff. The work of the classes consisted of pitch drills, rhythmic drills, dictation and sight singing. Material used by Miss Wolff consisted of Dannhauser "Solfege des Solfege", Roger Ducasse "Ecole de la Dictée" and exercises from Hindemith's "Elementary Training for Musicians".

# S E M I N A R  I N  V E R Y  O L D  A N D  V E R Y  N E W  M U S I C.

A Lecture Course Held on Mondays and Fridays: 1:30-3 Chamber Music Hall.

Julius Herford delivered the Monday lectures, which were devoted to old music. The following subjects were discussed and illustrated:

| | |
|---|---|
| July 5 | Introductory Lecture on Old Music |
| July 12 | Ricercares and Fantasias |
| July 19 | Purcell: Fantasias 3 to 7 Parts |
| July 26 | Trio Sonatas |
| Aug 2 | Bach: Art of the Fugue |
| Aug 9 | Bach: Art of the Fugue |

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Aaron Copland delivered the Friday lectures, which were devoted to new music. Subjects discussed and illustrated were:

| | |
|---|---|
| July 9 | Milhaud |
| July 16 | Guest speaker: Darius Milhaud. A lecture on his operas. |
| July 23 | Brazilian Music: Guarnieri, Peixe & Villa-Lobos |
| July 30 | Guest speaker: Dr. Paul Gradenwitz. The Orient in Contemporary Music & the Music of Israel |
| Aug 6 | Music of Argentina: Castro, Gianneo & Ginastera |
| Aug 13 | Mexican Music: Revueltas, Chavez & Galindo |

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All musical illustration was given by students of Departments II and IV and prepared as part of the chamber-music schedule.

# A S P E C T S  O F  M U S I C

A Lecture Course Held on Tuesdays, Wednesdays & Thursdays: 3-4:30 in the Chamber Music Hall.

| | |
|---|---|
| July 6 | Boris Goldovsky. Semantics of Music: Devices used by composers to convey specific meanings and ideas. |
| July 7 | Leonard Bernstein. What is Happening in European Music Today. |
| July 8 | Irving Fine. Bela Bartok. |
| July 13 | Boris Goldovsky. Application of the Theory of Musical Semantics to Operatic Performance. |
| July 14 | Irving Fine. Bela Bartok. |
| July 15 | Frederick Fennell. Some Problems of the Orchestral Conductor. |
| July 20 | Hugh Ross. Voice Production and Diction. |
| July 21 | Julius Herford. Bach's St. John Passion. |
| July 22 | Lukas Foss. The Musical Artist in the 20th Century. |
| July 27 | E.Power Biggs. Characteristics of Organ Composition; Organ Design & How This Determines the Style of Writing for the Instrument. |
| July 28 | Julius Herford. Bach's St. John Passion. |
| Aug 4 | Leonard Bernstein. Mahler's Second Symphony. |
| Aug 5 | Francis Robinson. The Young Artist's Relation to Management and the Press. |
| Aug 10 | Darius Milhaud. Young French Composers. |
| Aug 11 | Hugh Ross. Folk-Song Settings for Chorus. |
| Aug 12 | Boris Goldovsky. The Rutz Theory of Musical Styles and its Application to Dramatic Music. |

# H A R M O N I C  A N A L Y S I S

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A lecture course held twice weekly by Irving Fine. Each class was one hour in length. The following works were analyzed:

Bach. Well-Tempered Clavichord. Book 1: Preludes in Eb major and F minor.

Schubert. Quintet in C major, Opus 163

Brahms. Clarinet Quintet Opus 115

Shapero. No. Three of Three Amateur Sonatas

Foss. String Quartet in G

Copland. Piano Variations

Fine. Symphonia for Orchestra

The course was of greatest interest for conductors, composers and those students who are planning to teach. It had less value for amateurs and those students lacking a theoretical background.

## FORUMS

Four forums were held on Monday evenings in Sedgwick Hall of the Lenox Library. Mr. Aaron Copland, assistant director of the Berkshire Music Center presided as Moderator. The subjects and panels were chosen and organized by the Student Council. Following the prepared talks by the panel, Mr. Copland invited questions from the audience. The programs of the Forums were:

Monday, July 12 - Subject - "INSPIRATION"

Speakers: Julius Herford
Darius Milhaud
Gregor Piatigorsky
Hugh Ross

Monday, July 19 - Subject - "ARE THE TIMES CONDUCIVE TO A HEALTHY MUSICAL LIFE?"

Speakers: Lukas Foss
Leonard Bernstein
Frederick Fennell
Francis Robinson

Monday, July 26 - Subject - "WHAT IS THE PLACE OF WOMEN IN MUSIC?"

Speakers: Olga Gratch
Beatrice Brown
Daniel Stern
Robert Starer

Monday, August 2 - Subject - "WHAT ARE THE PROBLEMS OF THE ORCHESTRAL AND CHORAL MUSICIAN IN RELATION TO:
A. HIS CONDUCTOR
B. HIS ART
C. HIMSELF?"

Speakers: Andre Speyer
Alfred Breuning
Norman Kasow
Harold Scott

# THE STUDENT COUNCIL AND THE ALUMNI ASSOCIATION

The Student Council for the season 1948 with Miss Katharine Wolff as Faculty Advisor consisted of the following members:

Irwin Hoffman - Chairman
Phyllis Curtin
Herbert Grossman
Lilian Kallir
Robert Karol
Robert Nagel
Howard Shanet
Cynthia Sweeney
Gerson Yessin

The Council held weekly meetings during the lunch hour. Problems directly affecting the student body were discussed. Students with special concerns were invited to the meeting to present them. A representative of the faculty was present at each meeting to advise the Council and to report to the Director if necessary. The Council had the right to ask for a meeting with the faculty if a problem required further discussion. It was not necessary to call such a meeting this summer.

The Council proved to be an earnest and serious group of students who showed energy and efficiency in arranging a number of activities. It organized a party at Tracy Hall which created a greater feeling of sociability and wider acquaintance among the students, and financially netted a sum of money which the Council voted to set aside as the nucleus of a Student Scholarship Fund. The last two Monday night Forums were arranged by the Council. It provided the subjects for discussion and selected the speakers from the student body, who proved to be able and convincing.

The Alumni Association.

A campaign for membership is now being conducted by the Student Council. A staff for the Alumni Bulletin has been selected as follows:

Leonard Burkat - editor
Alfred Patterson - treasurer
Cynthia Sweeney - corresponding secretary
Muriel Schiff and Helen Stott - in charge of the files.

Plans for extending activities of the organization will take definite shape as the membership increases in number and scope.

# Dedication of the Little Red House

On July 23, 24 and 25, numerous members of the National Federation of Music Club gathered at Tanglewood for ceremonies connected with the dedication of The Little Red House, a replica of the house in which Hawthorne lived at Tanglewood in 1850 and '51, built by the Federation and presented to the Music Center for use as a studio. On Friday, July 23, the Federation had various meetings in Lenox and at Tanglewood, and in the evening attended the concert of the Orchestra of Department II, which was dedicated to the Federation. Miss Adele Addison, soprano, a former Federation prize winner, sang. On the Saturday morning members visited various classes of the Music Center and had luncheon at Tanglewood.

At two o'clock the actual dedication ceremonies were held at the Little Red House. Mrs. Royden J. Keith, national president of the Federation, presided. Mrs. Guy Patterson Gannett, chairman of the Little Red House Committee, presented the house to Dr. Koussevitzky, representing the Music Center. Judge Raymond Wilkins, representing the Trustees of the Orchestra, presented Mrs. Gannett with a testimonial manuscript of thanks. Mr. Henry Wadsworth Longfellow Dana spoke of Hawthorne's life and experiences at Tanglewood.

Following the dedication ceremonies, a recital was given in the Chamber Music Hall by three winners of Federation scholarships given by the Newport Music Club. The students participating were Lucretia Ferre, Martha Butler and Robert Allen. Saturday evening Paula Lenchner, a former Federation scholarship winner, gave a recital at Sedgwick Hall of the Lenox Library in Lenox.

On Sunday morning, many members of the Federation attended the regular chamber music concert of Department II, at which Jean Brainerd, a scholarship winner, sang. In the afternoon many stayed to hear Dr. Koussevitzky and the Boston Symphony Orchestra in the scheduled Mozart program.

# TANGLEWOOD -- LENOX, MASSACHUSETTS

A Recital by Winners of National Federation of Music Clubs Scholarships

Chamber Music Hall -- Saturday, July 24, 1948 at 3:30 p. m.

## PROGRAM

LuCretia Ferre, Soprano, Winner of the Opera Scholarship

| | |
|---|---|
| Mozart | "Die Ihr des Unermesslichen Weltalls Schöpfer Ehrt", Cantata for Soprano and Piano |
| Pierné | Le Moulin |
| Debussy | Calmes dans le Demi-Jour |
| Grovlez | Guitares et Mandolines |

Solon Alberti, Piano

* * * *

Robert Allen, 'Cellist, Winner of the String Scholarship

| | |
|---|---|
| Frescobaldi | Toccata |
| Fauré | Élégie |

Nell Thurman, Piano

* * * *

Martha Butler, Contralto, Winner of the Open Scholarship

| | |
|---|---|
| Quilter | Now Sleeps the Crimson Petal |
| Two Spirituals | Sometimes I Feel Like a Motherless Child |
| | Wash Me, O Lord |

Nell Thurman, Piano

* * * *

LuCretia Ferre and Martha Butler

| | |
|---|---|
| Brahms | Two Duets for Soprano and Contralto, Op. 20 |
| | Die Meere -- Wie der Liebe |

Nell Thurman, Piano

* * * *

Baldwin Piano

# PROGRAMS OF THE 1948 BERKSHIRE AND SPECIAL CONCERTS

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Berkshire Festival

Bach - Mozart Concerts

"Tanglewood on Parade"

Coolidge Chamber Music Concerts

The Juilliard String Quartet Concerts

Two Organ Recitals by Mr. E.Power Biggs

A Recital by Mr. Piatigorsky and Mr. Berkowitz

The Berkshire Festival and Bach-Mozart concerts were productions of the Boston Symphony Orchestra.

"Tanglewood on Parade" included a concert by the Boston Symphony Orchestra and demonstration performances of the various Music Center departments .

The four Coolidge Concerts were the gift of Mrs. Elizabeth Sprague Coolidge. The two concerts of the Juilliard String Quartet were the gift of the Juilliard School of Music in New York, William Schuman, President.

The recitals of Mr. Biggs, and Mr. Piatigorsky and Mr. Berkowitz were faculty recitals.

# 1948 Berkshire Festival

*At* TANGLEWOOD — *Between* LENOX *and* STOCKBRIDGE, MASSACHUSETTS

## Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

GEORGE E. JUDD, *Manager*

# *Tanglewood on Parade*

TUESDAY, AUGUST 3, 1948

FROM 6 to 11 P.M.

*Auspices and Benefit:* BERKSHIRE MUSIC CENTER AND INTERNATIONAL MUSIC FUND

## PROGRAM

BERKSHIRE MUSIC CENTER ON PARADE . . . . . 6:00

Simultaneous performances by each department . . . . 6:10

In the Shed — Orchestra
*A Symphony Concert*

In the Theatre-Concert Hall — Opera
*Scenes from the Great Operas*

In the Orchard — Chorus
*Demonstration Rehearsal*

In the Chamber Music Hall — Ensemble
*A Hundred Years of Chamber Music*

LAWN PARTY — Picnic Supper. . . . . 7:00

All are invited to bring a picnic supper and to make use of the buffet and refreshment carts.

## FANFARE

THE MANIFESTATION — In the Shed . . . . . 8:00

The speakers will consider the cultural relations between the New World and the Old, in keeping with the purpose of the occasion — to inaugurate a campaign for nation-wide assistance to the Creative Artists of Europe in present need.

**Dr. Koussevitzky *will present* Archibald MacLeish *as Chairman;***
***Guest Artists and Speakers include,* Cornelia Otis Skinner**

GALA CONCERT — In the Shed. . . . . 9:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *conducting*

Overture to "Leonore" No. 3 . . . . . *Beethoven*

"Peter and the Wolf," An Orchestral Fairy Tale for Children. *Prokofieff*

*Narrator* — Wesley Addy

THE EVOLUTION OF THE WALTZ:

"Voices of Spring" . . . . . *Johann Strauss*

"Valse Triste" . . . . . *Sibelius*

"La Valse," Choreographic Poem . . . . . *Ravel*

DOOR PRIZE . . . . . 10:30

**A custom-built RCA Victor "Berkshire" Radio-Phonograph**

**FIREWORKS**

**Tickets $2.50, admitting to ALL events. Reserved seats $4, Box seats $5.**

## *Series A*

THURSDAY EVENING
*July 29, at 8:15*

*Bach*.....Suite in D major, No. 3
*Hindemith*...Symphony, "Mathis der Maler"
*Beethoven*.....Symphony in C minor, No. 5

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SATURDAY EVENING
*July 31, at 8:15*

*Piston*.....Symphony No. 3
*Prokofieff*.....Violin Concerto No. 1
*Soloist:* ISAAC STERN
*Brahms*.....Symphony in C minor, No. 1

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SUNDAY AFTERNOON
*August 1, at 3:30*

(LEONARD BERNSTEIN *Conducting*)
*Milhaud*.....Symphony No. 2
(Conducted by the Composer)
*Mahler*.....Symphony No. 2, "Resurrection" with Chorus and Soloists — ELLABELLE DAVIS, *Soprano;* NAN MERRIMAN, *Contralto*

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*Tuesday, August 3* . . . "Tanglewood on Parade" . . . (*See Page 1*)

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## *Series B*

THURSDAY EVENING
*August 5, at 8:15*

*Beethoven*.....Symphony No. 6, "Pastoral"
*Stravinsky*..."Oedipus Rex" with Male Chorus and Soloists — CAROL BRICE, *Contralto;* DAVID LLOYD, *Tenor;* JAMES PEASE, *Bass;* WESLEY ADDY, *Narrator*

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SATURDAY EVENING
*August 7, at 8:15*

*Prokofieff*....."Romeo and Juliet", Suite No. 2
*Vaughan Williams*.....Symphony No. 6
(*First performance in America*)
*Strauss*......"Don Quixote"
*Violoncello Solo:* GREGOR PIATIGORSKY

**Sunday Afternoon**
*August 8, at 3:30*

(Eleazar de Carvalho *Conducting*)

*Berlioz*.....Fantastic Symphony
*Villa Lobos*.....Madoña
*Falla*.....El Amor Brujo
*Soloist:* Carol Brice
*Siqueira*.....“Nordestina” Suite No. 1

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## *Extra Concert* . . . TCHAIKOVSKY PROGRAM

**Tuesday Evening**
*August 10, at 8:15*

Symphony No. 6, “Pathétique”
Piano Concerto No. 1
*Soloist:* Seymour Lipkin
Ouverture Solennelle, “1812”

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## *Series C*

**Thursday Evening**
*August 12, at 8:15*

(Leonard Bernstein *Conducting*)

*Moussorgsky*. “Night on Bald Mountain,” *Scherzo*
*Stravinsky*.....“Petrouchka” (Complete)
*Shostakovitch*.....Symphony No. 5

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**Saturday Evening**
*August 14, at 8:15*

(Robert Shaw *Conducting*)

*Debussy*.....The Blessed Damozel
Women’s Chorus and Soloists — Ellen Faull, *Soprano*; Eunice Alberts, *Contralto*
*Brahms*.....Requiem
Chorus and Soloists — Frances Yeend, *Soprano;* James Pease, *Bass*

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**Sunday Afternoon**
*August 15, at 3:30*

*Beethoven*.....Symphony No. 3, “Eroica”
*Sibelius*.....Symphony in D major, No. 2

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Theatre-Concert Hall, Tanglewood

(BETWEEN LENOX AND STOCKBRIDGE, MASSACHUSETTS)

# *Berkshire Festival*

Four Concerts by Members of the

# Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Music Director*

★ Tuesday Evening, July 27, at 8:15 ★

# *Bach Program*

BRANDENBURG CONCERTO NO. 3, IN G MAJOR, for Strings (with Sinfonia from the Cantata, "Christ lag in Todesbanden")

Allegro moderato — Sinfonia — Allegro

CANTATA NO. 65, "*Sie werden aus Saba Alle Kommen*" (Orchestra and chorus, with tenor and bass)

Chorus: "Sie werden aus Saba Alle Kommen"
Chorale: "Die Kön'ge aus Saba"
Recitative (*Bass*) "Was dort Jesaias vorhergeseh'n"
Aria (*Bass*): "Gold aus Ophir ist zu schlecht"
Recitative (*Tenor*): "Verschmähe nicht"
Aria (*Tenor*): "Nimm mich dir zu eigen an"
Chorale: "Ei nun, mein Gott"

*Festival chorus prepared and conducted by* HUGH ROSS

David Lloyd, *Tenor* — James Pease, *Bass*

INTERMISSION

CONCERTO IN D MINOR, for Three Pianos and Strings

I. Allegro — II. Alla Siciliana — III. Allegro

*Soloists* . . . LUKAS FOSS, BERNARD ZIGHERA, RALPH BERKOWITZ

SUITE NO. 2, IN D MINOR, for Flute and Strings

Overture: Largo; Allegro
Rondo: Allegretto espressivo
Sarabande: Andante
Bourrée I; Bourrée II; Allegro molto
Polonaise and Double: Moderato
Badinerie: Presto

Soloist . . . GEORGES LAURENT

CONCERTO IN C MAJOR, for Three Pianos and Strings

I. Allegro man non troppo — II. Adagio — III. Allegro

*Soloists* . . . LUKAS FOSS, BERNARD ZIGHERA, RALPH BERKOWITZ

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VICTOR RECORDS — BALDWIN PIANOS

The programs of each Tuesday evening will be broadcast on the network of the American Broadcasting Company, 9:30–10:30 E.D.S.T.

★ Sunday Afternoon, July 25, at 3:30 ★

# *Mozart Program*

SYMPHONY IN C MAJOR, K. No. 338 (34)

I. Allegro vivace II. Andante di molto III. Finale: Allegro vivace

PIANO CONCERTO IN G MAJOR, (K. 453)

I. Allegro II. Andante III. Allegretto

*Soloist* . . . LUKAS FOSS

INTERMISSION

SERENADE ("*Nacht Musique*"), for 2 Oboes, 2 Clarinets, 2 Horns, and 2 Bassoons, (K. 388)

I. Allegro II. Andante III. Menuetto in canone IV. Allegro

SYMPHONY IN E-FLAT MAJOR, K. No. 543 (39)

I. Adagio; Allegro II. Andante con moto III. Menuetto: Allegretto IV. Finale: Allegro

BALDWIN PIANO

## PROGRAM NOTES . . . *By* DR. HUGO LEICHTENTRITT

### *Johann Sebastian Bach* 1685–1750

### BRANDENBURG CONCERTO No. 3, for String Orchestra and Cembalo

The six so-called Brandenburg Concertos represent Bach's version of the *concerto grosso* idea, an Italian achievement of the early Eighteenth Century. Corelli, Handel, and Vivaldi are generally considered the chief masters of the *concerto grosso*, a composition in concerto form for a rather large orchestra, a "*tutti*," to which is opposed a little group of solo instruments, the "*concertino*." The dialogue of the "*tutti*" and the "*concertino*" is the constructive idea of the *concerto grosso*. Bach in his Brandenburg concertos has varied this traditional formal idea with an inventiveness, a masterly art far ahead of his predecessors and contemporary competitors. The six Brandenburg Concertos, while maintaining the dialogue feature in every case, are yet totally different from each other, displaying a sovereign formal mastery beyond comparison. They got their name from the fact that Bach had written them for a prince of Brandenburg, a great lover and connoisseur of music. Bach's dedication to the prince is dated 1721. The Brandenburg Concertos thus represent the culmination of the master's production in his middle period.

Bach's Third Brandenburg Concerto is written for three groups concertizing with each other, three violins, three violas, three violoncellos and thoroughbass. Its first movement grows out of its principal motive, heard at the start. In their dialogue these three groups with the bass are in many places elaborated in ten distinct parts, reduced to four parts in the *tutti* episodes. The contrast of the massive *tutti* to the fine polyphonic texture in the solo sections is very effective. There is no adagio; its place is taken by a few chords. For our performance, however, an adagio has been borrowed from the serious, impressive orchestral introduction of the cantata "*Christ lag in Todesbanden*." A vivid dance-like piece in song form, similar to a Gigue, acts as finale.

### CANTATA No. 65

### "*Sie werden aus Saba Alle Kommen*" for Tenor, Bass, and Chorus

About two hundred church cantatas by Bach are left to us, and many others, close to that number, have been lost. In the gigantic life work of Bach the cantatas occupy the largest space. Yet they are little known and rarely find a place in symphonic programs, though much of the master's finest music is accumulated in them. Bach performed a cantata at every Sunday or Holiday service in the Leipzig St. Thomas church. The cantata selected for our program is a fair sample of what a Bach cantata means in artistic quality as well as in extension, containing more than half a dozen pieces and demanding eighteen to twenty minutes for its performance.

It is written for the Feast of the Epiphany and treats the story of the kings from Sheba, adoring the infant Christ and bringing myrh, incense and gold. The first chorus is a joyful piece with a pastoral tinge, in 12–8 time. The music suggests a festive procession, as the wise men from the East approach with their suite of attendants. Two *corni*, two flutes, two *oboi di caccia* and the strings accompany the lovely choral music, giving it a rustic, idyllic color. Next follows a fine old chorale, the famous tune "*Puer natus in Bethlehem*." So far the scenery has been described musically. Now follow the poet's and the composer's reflections. The bass recitative speaks of the fulfillment of Isaiah's prophecy, and the following aria asserts that gold and incense are not precious enough. Jesus asks for the

heart of his followers. In this bass aria, two concertizing *oboi di caccia* form an elaborate *terzetto* with the ornate solo voice above the thorough bass. A second tenor recitative is addressed directly to the infant Jesus, and in the following tenor aria an ecstatic effusion of devotion and affection is expressed in an inspired, straightforward, joyful and brilliant piece, richly accompanied by all instruments. A second chorale for the chorus concludes the cantata.

## Two Concertos for Three Pianos and Strings

According to an old German tradition Bach wrote his two concertos for three pianos for himself and his two sons Wilhelm Friedemann and Philipp Emanuel. Certainly it must have been a treat to hear those eminent musicians perform these masterly and highly ingenious concertos, written *con amore* by the great master of masters!

The first movement of the D minor concerto is in the main given over to the three solo instruments, whereas the string orchestra provides only a background of plain chords. Bach's idea here was not the opposition, or a dialogue of the solo group and an orchestral *tutti*, but rather a contest of the three pianos with each other. They sometimes form a massive *tutti* in unison; at other times they converse with each other in an animated dialogue or chase each other playfully, obtaining in these and still other ensemble features an amazing variety of effect, a fascinating rhythmic vitality, a never ceasing flow of sound. Constant interchange of *forte* and *piano* is a peculiarity of this piece.

Whenever Bach presents a slow movement "*alla Siciliana*" one can be sure of an extraordinary display of fine melody in the characteristic dotted, lilting rhythms in the frame of 6-8 or 12-8 time. This tuneful and euphonious F major melody alternates with smoothly gliding figures in sixteenth notes. The finale subjects a real concerto theme with periodic structure of its four measures to an ingenious fugal treatment — a procedure not at all frequent in Bach's fugues. Rippling interludes of running sixteenth passages provide the necessary contrast in this concerto fugue.

The second concerto, in C major, has still larger proportions and more brilliant and powerful effect. The first movement starts with a vigorous *tutti*: the three pianos as counterpoint to the strings, followed by dialogue of the solo instruments. A scanty thematic material is with great art expanded into a big, majestic piece, rolling off like a large river. The second movement, in A minor, is a noble *adagio* of considerable harmonic and rhythmical complication. The finale is a powerful fugue phantasy strangely reminding in design and contrapuntal texture of the famous finale in Mozart's "Jupiter" Symphony. One of the contrapuntal motives is identical with the third theme in the five-part C-sharp minor triple fugue of the Well-Tempered Clavier.

## Suite No. 2, in B Minor for Flute and Strings

Bach's four orchestral suites make use of the chain of dance forms introduced by an overture or a concerto-like larger piece, as we find them in the so-called English suites for the harpsichord. The B minor Suite of our program is written for a solo flute and a string band. This suite, with its three other companions, has been a favorite of audiences, ever since Mendelssohn, a century ago, revived them for the first time. The weightiest piece is the overture, consisting of an introductory Largo, followed by a brisk fugue leading to a new fugal section in slower tempo. The seven dance tunes heard after the overture are delightful rococo music, combining popular melody with refined treatment. A Rondeau, Sarabande, Bourrée I and II, Polonaise with double minuet, and a tricky and light Badinerie make up the suite of dances that show Bach from his most jovial and amiable side.

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## *Wolfgang Amadeus Mozart* 1756–1791
## Symphony in C major, No. 34 (K. 338)

It has been the practice of these Mozart festival programs to couple a less known Mozart symphony with one of the world-renowned last symphonies. Thus our present program contains besides the famous E-flat Symphony a rarely heard score, a work of Mozart's last Salzburg years, written about 1780. This vigorous C major Symphony, No. 34, shows experimental traits, revealing the various influences acting upon Mozart in those years. The interesting first movement combines reminiscences of the Italian opera overtures (in the energetic first theme) with that peculiar Mozartean "singing *allegro*" (in the second theme) that he had learned as a child in London from Johann Christian Bach, Sebastian's youngest, Italianized son. The third episode, starting mysteriously *pianissimo*, applies the famous Mannheim *crescendo*, as it gradually mounts to a brilliant *fortissimo* close. The development section in the middle of the movement is seasoned with colorful romantic touches, in its harmony and modulation and in its mysterious veiled *piano* interrupted by sudden *fortes*.

The second movement, an *andante*, employs only strings and bassoons. In its melody it represents a certain charming provincial, slightly old-fashioned type, again applying the dynamic Mannheim contrasts of *piano* and *forte*.

The symphony has no minuet. The rapid and gay Finale is a sort of *perpetuum mobile*, reminding of the *saltarello* finale in Mendelssohn's "Italian" Symphony, in its running triplet figures and its snatches of popular melody.

## Serenade ("*Nacht Musique*") for Winds, K. 388

Mozart's Divertimenti and Serenades, a type very popular in 18th century Austria, are not written for the concert hall but for performance on the street or in a private house, at special occasions. Wind instruments, more effective in open air than strings, are used with preference in these works.

The Serenade in C minor, for eight wind instruments, was written in 1782. One of Mozart's most striking works, it reveals a deeply passionate, even demoniac character. Rarely does Mozart indulge in such exciting

★ Sunday Afternoon, July 25, at 3:30 ★

# *Mozart Program*

SYMPHONY IN C MAJOR, K. No. 338 (34)
I. Allegro vivace II. Andante di molto III. Finale: Allegro vivace

PIANO CONCERTO IN G MAJOR, (K. 453)
I. Allegro II. Andante III. Allegretto
*Soloist* . . . LUKAS FOSS

INTERMISSION

SERENADE ("*Nacht Musique*"), for 2 Oboes, 2 Clarinets, 2 Horns, and 2 Bassoons, (K. 388)
I. Allegro II. Andante III. Menuetto in canone IV. Allegro

SYMPHONY IN E-FLAT MAJOR, K. No. 543 (39)
I. Adagio; Allegro II. Andante con moto III. Menuetto: Allegretto IV. Finale: Allegro

BALDWIN PIANO

## PROGRAM NOTES . . . *By* DR. HUGO LEICHTENTRITT

### *Johann Sebastian Bach* 1685–1750

### BRANDENBURG CONCERTO No. 3, for String Orchestra and Cembalo

The six so-called Brandenburg Concertos represent Bach's version of the *concerto grosso* idea, an Italian achievement of the early Eighteenth Century. Corelli, Handel, and Vivaldi are generally considered the chief masters of the *concerto grosso*, a composition in concerto form for a rather large orchestra, a "*tutti*," to which is opposed a little group of solo instruments, the "*concertino*." The dialogue of the "*tutti*" and the "*concertino*" is the constructive idea of the *concerto grosso*. Bach in his Brandenburg concertos has varied this traditional formal idea with an inventiveness, a masterly art far ahead of his predecessors and contemporary competitors. The six Brandenburg Concertos, while maintaining the dialogue feature in every case, are yet totally different from each other, displaying a sovereign formal mastery beyond comparison. They got their name from the fact that Bach had written them for a prince of Brandenburg, a great lover and connoisseur of music. Bach's dedication to the prince is dated 1721. The Brandenburg Concertos thus represent the culmination of the master's production in his middle period.

Bach's Third Brandenburg Concerto is written for three groups concertizing with each other, three violins, three violas, three violoncellos and thoroughbass. Its first movement grows out of its principal motive, heard at the start. In their dialogue these three groups with the bass are in many places elaborated in ten distinct parts, reduced to four parts in the *tutti* episodes. The contrast of the massive *tutti* to the fine polyphonic texture in the solo sections is very effective. There is no adagio; its place is taken by a few chords. For our performance, however, an adagio has been borrowed from the serious, impressive orchestral introduction of the cantata "*Christ lag in Todesbanden*." A vivid dance-like piece in song form, similar to a Gigue, acts as finale.

### CANTATA No. 65

### "*Sie werden aus Saba Alle Kommen*" for Tenor, Bass, and Chorus

About two hundred church cantatas by Bach are left to us, and many others, close to that number, have been lost. In the gigantic life work of Bach the cantatas occupy the largest space. Yet they are little known and rarely find a place in symphonic programs, though much of the master's finest music is accumulated in them. Bach performed a cantata at every Sunday or Holiday service in the Leipzig St. Thomas church. The cantata selected for our program is a fair sample of what a Bach cantata means in artistic quality as well as in extension, containing more than half a dozen pieces and demanding eighteen to twenty minutes for its performance.

It is written for the Feast of the Epiphany and treats the story of the kings from Sheba, adoring the infant Christ and bringing myrh, incense and gold. The first chorus is a joyful piece with a pastoral tinge, in 12–8 time. The music suggests a festive procession, as the wise men from the East approach with their suite of attendants. Two *corni*, two flutes, two *oboi di caccia* and the strings accompany the lovely choral music, giving it a rustic, idyllic color. Next follows a fine old chorale, the famous tune "*Puer natus in Bethlehem*." So far the scenery has been described musically. Now follow the poet's and the composer's reflections. The bass recitative speaks of the fulfillment of Isaiah's prophecy, and the following aria asserts that gold and incense are not precious enough. Jesus asks for the

heart of his followers. In this bass aria, two concertizing *oboi di caccia* form an elaborate *terzetto* with the ornate solo voice above the thorough bass. A second tenor recitative is addressed directly to the infant Jesus, and in the following tenor aria an ecstatic effusion of devotion and affection is expressed in an inspired, straightforward, joyful and brilliant piece, richly accompanied by all instruments. A second chorale for the chorus concludes the cantata.

## Two Concertos for Three Pianos and Strings

According to an old German tradition Bach wrote his two concertos for three pianos for himself and his two sons Wilhelm Friedemann and Philipp Emanuel. Certainly it must have been a treat to hear those eminent musicians perform these masterly and highly ingenious concertos, written *con amore* by the great master of masters!

The first movement of the D minor concerto is in the main given over to the three solo instruments, whereas the string orchestra provides only a background of plain chords. Bach's idea here was not the opposition, or a dialogue of the solo group and an orchestral *tutti*, but rather a contest of the three pianos with each other. They sometimes form a massive *tutti* in unison; at other times they converse with each other in an animated dialogue or chase each other playfully, obtaining in these and still other ensemble features an amazing variety of effect, a fascinating rhythmic vitality, a never ceasing flow of sound. Constant interchange of *forte* and *piano* is a peculiarity of this piece.

Whenever Bach presents a slow movement "*alla Siciliana*" one can be sure of an extraordinary display of fine melody in the characteristic dotted, lilting rhythms in the frame of 6–8 or 12–8 time. This tuneful and euphonious F major melody alternates with smoothly gliding figures in sixteenth notes. The finale subjects a real concerto theme with periodic structure of its four measures to an ingenious fugal treatment — a procedure not at all frequent in Bach's fugues. Rippling interludes of running sixteenth passages provide the necessary contrast in this concerto fugue.

The second concerto, in C major, has still larger proportions and more brilliant and powerful effect. The first movement starts with a vigorous *tutti*: the three pianos as counterpoint to the strings, followed by dialogue of the solo instruments. A scanty thematic material is with great art expanded into a big, majestic piece, rolling off like a large river. The second movement, in A minor, is a noble *adagio* of considerable harmonic and rhythmical complication. The finale is a powerful fugue phantasy strangely reminding in design and contrapuntal texture of the famous finale in Mozart's "Jupiter" Symphony. One of the contrapuntal motives is identical with the third theme in the five-part C-sharp minor triple fugue of the Well-Tempered Clavier.

## Suite No. 2, in B Minor for Flute and Strings

Bach's four orchestral suites make use of the chain of dance forms introduced by an overture or a concerto-like larger piece, as we find them in the so-called English suites for the harpsichord. The B minor Suite of our program is written for a solo flute and a string band. This suite, with its three other companions, has been a favorite of audiences, ever since Mendelssohn, a century ago, revived them for the first time. The weightiest piece is the overture, consisting of an introductory Largo, followed by a brisk fugue leading to a new fugal section in slower tempo. The seven dance tunes heard after the overture are delightful rococo music, combining popular melody with refined treatment. A Rondeau, Sarabande, Bourrée I and II, Polonaise with double minuet, and a tricky and light Badinerie make up the suite of dances that show Bach from his most jovial and amiable side.

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The second movement, an *andante*, employs only strings and bassoons. In its melody it represents a certain charming provincial, slightly old-fashioned type, again applying the dynamic Mannheim contrasts of *piano* and *forte*.

The symphony has no minuet. The rapid and gay Finale is a sort of *perpetuum mobile*, reminding of the *saltarello* finale in Mendelssohn's "Italian" Symphony, in its running triplet figures and its snatches of popular melody.

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The Serenade in C minor, for eight wind instruments, was written in 1782. One of Mozart's most striking works, it reveals a deeply passionate, even demoniac character. Rarely does Mozart indulge in such exciting

and pathetic utterance, seemingly contrary to the predominating character of his music, but all works in this class, including the G minor symphony and quintet, are of profound impressiveness. The darkly tinged powerful first movement is followed by a beautiful *Andante* with a romantic touch, a menuet in which the contrapuntal arts of canon and even canon in contrart motion are used with consummate mastery, and a finale in variation form, a piece of admirable art.

## Piano Concerto in G Major, K. 453

This concerto, one of the less well known of the twenty-five Mozart piano concertos, is nevertheless a fully mature work, rich in ideas, interesting in treatment, grateful for the soloist and a charming experience to the listener. The first movement, *Allegro*, starts with a condensed orchestral exposition of the principal themes. The lively, yet energetic, first theme is followed by a second theme, again in G major, expanded a while, making little excursions to the flat keys and ending in a vigorous G major cadence. A serene Coda, starting *piano*, winds up the *tutti* section with a forceful third G major cadence. The solo section repeats the first theme in a more ornate style, comes to a new second theme, now in D major, and concludes with a third theme already heard in the *tutti* section. This double, lengthy and involved exposition of the thematic material is followed by a development section, in which thematic as well as new ideas are treated with Mozart's characteristic ingenuity and freedom in modulating to distant keys. The reprise of the first part is surprising by a few unexpected turns, leading up impressively to the cadenza, after which a fine coda concludes the movement.

The second movement, *Andante*, in C major, commences with four bars of quiet introduction by the strings, leading to a lovely little *terzetto* of flute, oboe and bassoon. The enchantingly melodious expansion of the principal theme by the solo instrument in an aria style of great beauty has its novel and surprising moments, such as the distant modulation to the key of C-sharp, with seven sharps, before the return to the C major theme.

The gay, light-hearted and graceful finale treats a popular tune in a combination of variation technique and rondo structure. Towards the close a *presto* intermezzo with new thematic material interrupts the chain of variations, making the return of the variation tune doubly effective.

## Symphony in E-flat Major No. 39 (K. 543)

This symphony, the first of Mozart's world-famous three last symphonies in E-flat, G minor, and C major, begins with an *Adagio* introduction of twenty-six measures, an earnest, solemn piece in the character of a religious march. Its thematic material is completely exposed in the first two measures, with the long-held first note, the dotted march rhythm, the rapid scale passage in thirty-second notes. The *Adagio* impresses the listener not by its well-defined melody, but rather by its solemnity, the rich sound of its rhythms, the majestic sweep of the scale passages, and the dramatic entry of the basses. Towards the close the atmosphere changes. The dark clouds have vanished, and a few measures of subdued lament represent the last melancholy, elegiac touch before the *Allegro* starts with its buoyant grace and joyful vigor.

The first theme, with its beautiful and elegant E-flat arpeggio, its transparent accompaniment, is immediately taken up by the basses. Somewhat transformed, the arpeggio motive dominates the next section. With its energetic *forte* it has a striking similarity to the principal theme of Beethoven's Eroica Symphony, of which we are reminded more than once in this movement. Later on, the descending scale figure from the introduction reappears, contributing to the brilliant and vigorous onward rush of the full orchestra. After this broad expanse of almost martial energy and vigor, the second theme marks a delightful return to the limpid clarity and melodious charm of the first theme. This thinly scored intermezzo soon gives way to a new display of almost Beethoven-like "heroic" temper in the closing section. Also the rather concise development section exhibits these similarities still more clearly, especially where an outburst of *forte* is suddenly interrupted by total silence, followed by three measures of gentle wailing, leading charmingly and unexpectedly back to the recapitulation of the principal theme. The reprise of the entire exposition shows no marked deviation from the earlier section. The short coda is an amplification of the final E-flat cadence and a forceful underlining of the close in a brilliant climax of sound.

The second movement, *Andante*, is written in a modified sonata form with three themes, omitting the development section in the middle. The gentle and melodious first theme, in A-flat, is written in a typical ternary song form. The second theme, in F minor, with its violent accents, its somber color and loud lament, is in strong contrast to the first theme. Further on, the wood winds converse on the quietly musing third theme, in E-flat major. A somewhat varied recapitulation of the entire first section leads back in a charming little chromatic quartet of clarinets and horns to the last entry of the principal theme, rounding off the movement most beautifully in a broad epilogue.

The third movement is a Menuetto of a joyful, vigorous type. Its first theme with its strongly accented chords, its staccato arpeggios, belongs to the same emotional sphere as certain episodes of the first movement. The second half of the theme, however, responds to the energetic beginning with a soft, graceful melody. The Trio, one of the most delightful bits of idyllic, rustic music ever written by Mozart, gets its effects from a duet of the clarinets, with echo responses of the flutes, horns and bassoons.

The Finale, *Allegro*, is a piece of brilliant vivacity. Its incessant bustle and jocose character give it a kinship with many of the finales of Haydn, but it is also an older relative of the finale of Beethoven's Fourth Symphony. The principal theme is, in a sense, the only theme from which all the others are derived. The development section adds ingenious contrapuntal traits and harmonic refinement to the thematic substance. A short coda expands and thereby strengthens the joyful and festive close.

# T A N G L E W O O D  O N  P A R A D E

The Berkshire Music Center took part in an effort inaugurated by Dr. Koussevitzky and the Boston Symphony Orchestra, to establish a fund for the assistance of European artists.

On August 3rd "Tanglewood on Parade" was presented to thousands of visitors who were on the grounds from about 4 p. m. . For a small group of visitors, there were Opera Scenes in the Formal Gardens at that hour. At 6 o'clock the entire student body paraded with banners to the accompaniment of a brass band, towards a central location on the Lawn, where Dr. Koussevitzky greeted the guests. Trumpet calls announced performances by all our departments simultaneously in various parts of Tanglewood. The orchestra in the Shed, Chorus on the Rehearsal Stage, Chamber-Music in the Chamber Music Hall, and Opera Scenes in the Theatre-Concert Hall .

After picnic suppers, a Manifestation in the Shed brought forth the true nature of our country's obligation to the European artist, and such men as Dr. Koussevitzky, Archibald MacLeish, Dr. Felix Frankfurter, Aaron Copland, Dr. Howard Hansen and others addressed the large audience upon this subject. This marked the true inauguration of nation-wide assistance to the Old World .

The evening was brought to a close by Dr. Koussevitzky's broadcast concert with the Boston Symphony Orchestra, after which there were fireworks to the accompaniment of a student orchestra playing waltzes on the Porch .

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

# TANGLEWOOD ON PARADE

A Concert by the Orchestra of Department II

Tuesday, August 3, 1948 at 6:00 p.m. - in the Music Shed

## PROGRAM

Beethoven — "Coriolanus", Overture, Op. 62

Conductor - Irwin Hoffman

Rachmaninoff — Concerto No. 2 for Piano and Orchestra in C minor, Op. 18

I Moderato

Piano - Raymond Lewenthal

Conductor - Seymour Lipkin

Bernstein — Three Dances from "Fancy Free"

Danzon - Waltz - Galop

Conductor - Howard Shanet

Baldwin Piano

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BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

# TANGLEWOOD ON PARADE

A Concert by Members of Departments II, III and V

Illustrating One Hundred Years of Chamber Music

Tuesday, August 3, 1948 at 6:00 p.m.- Chamber Music Hall

## PROGRAM

**Mendelssohn** — Trio No.1 in D minor, Op.49

I Allegro molto agitato

Violin - Robert de Pasquale
Violoncello - Jacqueline Eppinoff
Piano - Helen Keaney

(Coached by Mr. Einar Hansen)

**Juon** — Divertimento for Wind Instruments and Piano

IV Intermezzo
V Presto

Flute - Dorothy White
Oboe - Eugene Roitman
Clarinet - Morton Applebaum
~~Bassoon~~ Horn - Elmer Crandell
Horn - Edwin Rosenkranz
Piano - Elio Fine

(Coached by Mr. Louis Speyer)

**Lewis** — Upon a Child That Died

**Flanagan** — Heaven Haven

From a Valentine for Sherwood Anderson

Soprano - Edith Gordon
Piano - Noel Lee

**Sebastiani** — Three Preludes for Piano

The Composer at the Piano

**Chausson** — Concerto for Violin, Piano and String Quartet, Op. 21

I Animé

Solo Violin - Joseph Bernstein
Piano - Eloise Matthies
Violins - Gordon Staples and Gottfried Wilfinger
Viola - William Gromko
Violoncello - Rowland Pack

(Coached by Mr. Jean Bedetti)

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# TANGLEWOOD ON PARADE

Opera Productions by Department IV

Boris Goldovsky - assisted by Barbara Lawthers, Scenic Supervisor;
Leo Van Witsen, Costume Designer; Nassan Abiskhairoun,
Sarah Caldwell, Jan Meyerowitz, Felix Wolfes

Tuesday, August 3, 1948 at 4:30 p.m.- in the Garden

## PROGRAM

DON GIOVANNI (Excerpt from Act I) in English MOZART

Zerlina - Peggy Lee Whiting
Masetto - Edmond Hurshell
Don Giovanni - Francis Barnard
Leporello - Francis Monachino
Donna Elvira - Biruta Ramoska
Don Ottavio - David Lloyd
Donna Anna - Ellen Faull

PELLÉAS ET MÉLISANDE (Fountain Scene) in French DEBUSSY

Pelléas - Robert Rounseville
Mélisande - Janet Hayes

THE TELEPHONE (Complete) in English MENOTTI

Lucy - Peggy Lee Whiting
Ben - Benjamin De Loache

Baldwin Piano

BERKSHIRE MUSIC CENTER
SERGE KOUSSEVITZKY, DIRECTOR
TANGLEWOOD—LENOX, MASSACHUSETTS

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Tuesday, August 3, 1948 at 6:00 p.m. - in the Theatre

## PROGRAM

## LA BOHÈME by GIACOMO PUCCINI

Acts I and IV -- Sung in English

* * * * *

### Act I -- The Cast

| | |
|---|---|
| Marcello | Marshall Heinbaugh |
| Rodolfo | David Lloyd |
| Colline | Francis Monachino |
| Schaunard | Robert Goss |
| Benoit | Edmond Hurshell |
| Mimi | Joan Brainerd |

### Act IV -- The Cast

| | |
|---|---|
| Marcello | Arthur Schoep |
| Rodolpho | David Lloyd |
| Colline | Roger Fee |
| Schaunard | Robert Goss |
| Musetta | Joan Moynagh |
| Mimi | Janet Hayes |

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# The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

With the generous coöperation of Elizabeth Sprague Coolidge

*Presents*

## *Four Concerts*

OF THE CHAMBER MUSIC OF

## FRANZ SCHUBERT

Wednesday Evenings at 8:15 ☆ July 7, 14, 21, 28, 1948

IN THE THEATRE-CONCERT HALL

(Tanglewood, Lenox, Massachusetts)

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# First Program

Wednesday Evening, July 7, at 8:15

## Quartet for Flute, Guitar, Viola and Violoncello

Moderato
Menuetto
Lento e patetico
(*Ständchen: "Mädchen, o schlumm're noch nicht"*)
Zingara
Tema con Variazioni

CARLETON SPRAGUE SMITH, *Flute*
SUZANNE BLOCH, *Guitar*
PAUL DOKTOR, *Viola*
SIDNEY EDWARDS, *Violoncello*

## Sonata in A Minor, for Piano and Arpeggione

Allegro moderato
{ Adagio
{ Allegretto

PAUL DOKTOR, *Viola*
ERICH ITOR KAHN, *Piano*

INTERMISSION

## Winterreise, Song Cycle, Op. 89

### FIRST PART

1. Gute Nacht
2. Die Wetterfahne
3. Gefrorne Thränen
4. Erstarrung
5. Der Lindenbaum
6. Wasserfluth
7. Auf dem Flusse
8. Rückblick
9. Irrlicht
10. Rast
11. Frühlingstraum
12. Einsamkeit

### SECOND PART

13. Die Post
14. Der greise Kopf
15. Die Krähe
16. Letzte Hoffnung
17. Im Dorfe
18. Der stürmische Morgen
19. Täuschung
20. Der Wegweiser
21. Das Wirtshaus
22. Muth
23. Die Nebensonnen
24. Der Leiermann

RALPH HERBERT, *Baritone*
ERICH ITOR KAHN, *Piano*

# *Second Program*

Wednesday Evening, July 14, at 8:15

### Trio in B-Flat Major, Op. 99

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

### Sonata in A Major for Violin and Piano, Op. 162

Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

INTERMISSION

### Trio in E-Flat Major, Op. 100

Allegro
Andante con moto
Scherzo: Allegro moderato
Allegro moderato

## ALBENERI TRIO

ERICH ITOR KAHN, *Piano*
GIORGIO CIOMPI, *Violin*
BENAR HEIFETZ, *Violoncello*

# *Third Program*

Wednesday Evening, July 21, at 8:15

### String Quartet in D Minor ("*Der Tod und das Mädchen*")

I. Allegro
II. Andante con moto
III. Scherzo: Allegro molto
IV. Presto

### Quartet Movement in C Minor

Allegro assai

INTERMISSION

### String Quintet C Major, Op. 163

I. Allegro ma non troppo
II. Adagio
III. Scherzo: Presto
IV. Allegretto

## BOSTON STRING QUARTET

ALFRED KRIPS, *Violin*
SHELDON ROTHENBERG, *Violin*
JOSEPH DE PASQUALE, *Viola*
ALFRED ZIGHERA, *Violoncello*
MISCHA NIELAND, *Violoncello, assisting*

# *Fourth Program*

Wednesday Evening, July 28, at 8:15

## String Quartet in A Minor, Op. 29

I. Allegro ma non troppo
II. Andante
III. Menuetto: Allegretto
IV. Allegro moderato

## Quintet in A Major, Op. 114 ("*Die Forelle*")

I. Allegro vivace
II. Andante
III. Scherzo: Presto
IV. Andantino mit Variationen
V. Allegro giusto

INTERMISSION

## Octet in F Major, Op. 166 (for Strings and Winds)

I. Adagio; Allegro
II. Adagio
III. Allegro vivace
IV. Andante mit Variationen
V. Menuetto: Allegretto
VI. Andante molto; Allegro

## THE BOSTON CONSERVATORY STRING QUARTET

GASTON ELCUS, *Violin*
HARRY DICKSON, *Violin*
ALBERT BERNARD, *Viola*
JACOBUS LANGENDOEN, *Violoncello*

*Assisted by*

VICTOR POLATSCHEK, *Clarinet*
RAYMOND ALLARD, *Bassoon*
WILLEM VALKENIER, *French Horn*
HENRI GIRARD, *Double Bass*
LUCIE ELCUS, *Piano*

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BALDWIN PIANO

Because of the sudden death of Mr Victor Polatschek on July 27th, the Octet was omitted from this program. Instead, as a tribute to Mr. Polatschek, the slow movement of the Mozart Clarinet Quintet was played by the quartet with Mr. Manuel Valerio assisting.

Theatre-Concert Hall

TANGLEWOOD, LENOX, MASSACHUSETTS

The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

**With the generous cooperation of the Juilliard School**

*Presents the*

# Juilliard String Quartet

| | | | |
|---|---|---|---|
| ROBERT MANN | *Violin* | RAPHAEL HILLYER | *Viola* |
| ROBERT KOFF | *Violin* | ARTHUR WINOGRAD | *Violoncello* |

The Six Quartets of

BÉLA BARTÓK

## FIRST CONCERT

Saturday Evening, July 10, 1948, at 8:15

THIRD QUARTET (1927)
- Moderato
- Allegro
- Ricapitulazione Della Prima Parte

(*Played without pause*)

SECOND QUARTET (1917)
- Moderato
- Allegro Molto Capriccioso
- Lento

*INTERMISSION*

FIFTH QUARTET (1934)
- Allegro
- Adagio Molto
- Scherzo (Alla Bulgarese)
- Andante
- Allegro Vivace—Presto

## SECOND CONCERT

Saturday Evening, July 17, 1948, at 8:15

FOURTH QUARTET (1928)
- Allegro
- Prestissimo, con sordino
- Non Troppo Lento
- Allegretto Pizzicato
- Allegro Molto

FIRST QUARTET (1907)
- Lento
- Allegretto
- Allegro Vivace

*INTERMISSION*

SIXTH QUARTET (1939)
- Mesto—Vivace
- Mesto—Marcia
- Mesto—Burletta
- Mesto

Theatre-Concert Hall

TANGLEWOOD, LENOX, MASSACHUSETTS

Saturday, August, 14, 1948

at 3:30

# The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

*Presents*

## Gregor

# PIATIGORSKY

## Violoncello

RALPH BERKOWITZ, *Piano*

## PROGRAM

I

Beethoven . . . . . Sonata in A major, op. 69
Allegro ma non tanto
Scherzo: Allegro Molto
Adagio Cantabile—Allegro Vivace

II

Schumann . . . . . Fantasiestuecke, op. 73
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

III

Hindemith . . . . . Sonata*
Pastorale
Moderately fast—Slow—Tempo primo
Passacaglia

---

*This sonata was composed for Mr. Piatigorsky and completed last March. It is here having its first performance.

A tranquil theme, equally divided between the instruments, opens the sonata, and the quietness of mood is maintained through a subsidiary theme in 7-4. The piano introduces a fugal subject which both instruments develop at length, until finally only the subject's first four notes are sounded with massive harmonies. The music quickly recedes to a recapitulation of the opening pastoral theme, with a new quiet rhythmic figure in the piano, but soon the fugue-subject reappears and is combined with the opening theme. The movement closes with the fugue's first four notes, *ff* in the piano, and then softly in the bass of the 'cello.

The opening of the second movement is given to a jaunty, light-hearted subject, which is soon replaced by a slow section of great expressiveness and power. The opening section then returns with a highly ornamented, arabesque-like piano part.

The final movement is a powerful passacaglia in classic style which leads to a final fugato based on a reiterated rhythmic figure.—*R.B.*

A Concert of Organ Music by Johann Sebastian Bach

Played by E. Power Biggs

Sunday, August 1, 1948 at 10:00 a.m. -- Music Shed

PROGRAM

Toccata in F major

Three Chorale Preludes

Kommst Du Nun, Jesu, vom Himmel Herunter

In Dulci Jubilo

Nun Freut Euch, Lieben Christen g'mein

Three Contrapuncti from "The Art of Fugue"

I Simple Fugue
II Rhythmic Elaboration
IX New Subject, Original Theme in Augumentation

Passacaglia and Fugue in C minor

* * * * * * *

The Aeolian-Skinner classic-style organ on which this program is performed was presented in 1940 by the Carnegie Foundation

Second Organ Recital -- With Orchestra from Department II

E. Power Biggs, Organist ----- Richard Burgin, Conductor

Sunday, August 8, 1948 at 10:00 a.m. - in the Music Shed

P R O G R A M

H a n d e l — Concerto No.13 in F major for Organ and Strings

I Larghetto
II Allegro: "The Cuckoo and the Nightingale"
III Adagio
IV Larghetto
V Allegro

B a c h — Toccata and Fugue in D minor

P o u l e n c — Concerto in G minor for Organ, Strings and Timpani

Andante -- Allegro giocoso --
Andante moderato -- Molto agitato --
Très calme -- Allegro -- Largo
( Played without pause )

* * * * * * * *

The Aeolian-Skinner classic-style organ on which this program is performed was presented in 1940 by the Carnegie Foundation

# Calendar of events at

# Tanglewood - 1948

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# S C H E D U L E  O F  E V E N T S - 1 9 4 8 S E A S O N

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First Week

July 4, Sunday

OPENING EXERCISES - Theatre at 3:30 PM

July 7, Wednesday

COOLIDGE CHAMBER MUSIC CONCERT #1 (Schubert) - Theatre 8:15 PM

July 9, Friday

CONCERT #1 BY DEPARTMENT II ORCHESTRA - Shed at 8:15 PM

July 10, Saturday

JUILLIARD STRING QUARTET #1 (Bartok) - Theatre 8:15 PM

July 11, Sunday

CHAMBER MUSIC CONCERT #1 BY DEPARTMENT II - Chamber Music Hall at 10:30 AM

COMPOSERS' EVENING #1 BY DEPARTMENT III - Chamber Music Hall at 8:00 PM

Second Week

July 12, Monday

FORUM #1 - Sedgwick Hall - Lenox Library at 8:15 PM

July 13, Tuesday

CONCERT BY SMALL CHOIR OF DEPARTMENT V - Chamber Music Hall at 4:30 PM

July 14, Wednesday

CONCERT #1 BY DEPARTMENT V ORCHESTRA - Shed at 4:30 PM

COOLIDGE CHAMBER MUSIC CONCERT #2 (Schubert) - Theatre at 8:15 PM (Albeneri Trio)

July 16, Friday

CONCERT #2 BY DEPARTMENT II ORCHESTRA - Shed at 8:15 PM

July 17, Saturday

JUILLIARD STRING QUARTET #2 (Bartok) - Theatre at 8:15 PM

July 18, Sunday

CHAMBER MUSIC CONCERT #2 BY DEPARTMENT II - Cham. Mus. Hall at 10:30 AM

BERKSHIRE FESTIVAL BACH PROGRAM - DR. KOUSSEVITZKY - Theatre at 3:30 PM

COMPOSERS' EVENING #2 BY DEPARTMENT III - Cham. Mus. Hall at 8:15 PM

Third Week

July 19, Monday

FORUM #2 - Sedgwick Hall at 8:15 PM

July 20, Tuesday

BERKSHIRE FESTIVAL MOZART PROGRAM - DR. KOUSSEVITZKY - Theatre at 8:15 PM

July 21, Wednesday

DEPARTMENT II SONG RECITAL #1 - Chamber Music Hall at 4:30 PM

COOLIDGE CHAMBER MUSIC CONCERT #3 (Schubert) - Theatre at 8:15 PM
(Boston String Quartet)

July 22, Thursday

DEPARTMENT IV OPERA SCENES #1 - Theatre at 8!15 PM

July 23, Friday

CONCERT #1 BY CHAMBER ORCHESTRA OF DEPARTMENT IV - Theatre at 4:30 PM

CONCERT #3 BY DEPARTMENT II ORCHESTRA - Shed at 8:15 PM
(National Federation of Music Clubs)

July 24, Saturday

DEDICATORY EXERCISES - Hawthorne Cottage at 2:30 PM

STUDENT PARTY - Tracy Hall at 8:30 PM

July 25, Sunday

CHAMBER MUSIC CONCERT #3 BY DEPARTMENT II - Cham. Mus. Hall at 10:30 AM

BERKSHIRE FESTIVAL MOZART PROGRAM - DR. KOUSSEVITZKY - Theatre at 3:30 PM
(Repetition of Mozart Program of July 20)

COMPOSERS' EVENING #3 BY DEPARTMENT III - Cham. Mus. Hall at 8:15 PM

Fourth Week

July 26, Monday

DR. KOUSSEVITZKY'S BIRTHDAY PARTY at 3:30 PM

FORUM #3 - Sedgewick Hall at 8:15 PM

July 27, Tuesday

CONCERT #2 BY SMALL CHOIR OF DEPARTMENT V - Chamber Mus. Hall at 4:30PM

BERKSHIRE FESTIVAL BACH PROGRAM - DR. KOUSSEVITZKY - Theatre at 8:15 PM
(Repetition of Bach Program of July 18)

July 28, Wednesday

COOLIDGE CHAMBER MUSIC CONCERT #4 (Schubert) - Theatre at 8:15 PM
(Boston Conservatory String Quartet)

July 29, Thursday

BERKSHIRE FESTIVAL A-1- DR. KOUSSEVITZKY - Shed at 8:15 PM

July 30, Friday

CONCERT #2 BY DEPARTMENT V ORCHESTRA - Shed at 4:30

CONCERT #4 BY DEPARTMENT II ORCHESTRA - Shed at 8:15 PM

July 31, Saturday

BOSTON SYMPHONY ORCHESTRA PENSION FUND REHEARSAL - Shed at 10:00 AM

DEPARTMENT IV OPERA SCENES #2 - Theatre at 2:30

BERKSHIRE FESTIVAL A-2 -DR. KOUSSEVITZKY - Shed at 8:15 PM

August 1, Sunday

ORGAN RECITAL #1 - MR. BIGGS (Bach) - Shed at 10:00 AM

CHAMBER MUSIC CONCERT #4 BY DEPARTMENT II - Cham. Mus. Hall at 11:00AM

BERKSHIRE FESTIVAL A-3 - MR. BERNSTEIN - Shed at 3:30 PM

COMPOSERS' EVENING #4 BY DEPARTMENT III - Cham. Mus. Hall at 8:15

DEPARTMENT IV OPERA SCENES #3 - Theatre at 8:15 PM

Fifth Week

August 2, Monday

CONCERT #1 BY CHAMBER ORCHESTRA OF DEPARTMENT IV - Theatre at 4:30 PM

FORUM #4 - Sedgwick Hall at 8:15 PM

August 3, Tuesday

TANGLEWOOD ON PARADE

August 4, Wednesday

SPECIAL CHORAL CONCERT (Bach) - Theatre at 8:15 PM

August 5, Thursday

DEPARTMENT II SONG RECITAL #2 - Cham. Mus. Hall at 4:30 PM

BERKSHIRE FESTIVAL B-1 - DR. KOUSSEVITZKY - Shed at 8:15 PM

August 6, Friday

CONCERT #5 BY DEPARTMENT II ORCHESTRA - Shed at 8:15 PM

August 7, Saturday

BOSTON SYMPHONY ORCHESTRA PENSION FUND REHEARSAL - Shed at 10:00AM

COMPOSERS' EVENING #5 BY DEPARTMENT III - Cham. Mus. Hall at 4:30

BERKSHIRE FESTIVAL B-2 - DR. KOUSSEVITZKY - Shed at 8:15 PM

August 8, Sunday

ORGAN RECITAL - MR. BIGGS AND INSTRUMENTAL GROUP - Shed at 10 AM

DEPARTMENT II CHAMBER MUSIC #5 - Cham. Mus. Hall at 11:00 AM

BERKSHIRE FESTIVAL B-3 - MR. CARVALHO - Shed at 3:30 PM

STUDENT PREVIEW: The Turk in Italy - Theatre at 8:15 PM

Sixth Week

August 9, Monday

CONCERT #3 BY DEPARTMENT V ORCHESTRA - Shed at 4:30 PM

DEPARTMENT IV: The Turk in Italy - Theatre at 8:15 PM

August 10, Tuesday

CONCERT #3 BY SMALL CHOIR OF DEPARTMENT V - Ch. Mus. Hall at 4:30 PM

BERKSHIRE FESTIVAL EXTRA (Tchaikovsky) Dr Koussevitzky - Shed @ 8:15

August 11, Wednesday

DEPARTMENT IV: The Turk in Italy - Theatre at 8:15 PM

August 12, Thursday

DR. KOUSSEVITZKY'S LUNCHEON FOR STUDENTS - Shed at 1 PM

DEPARTMENT IV OPERA SCENES #4 - Theatre at 4:30 PM

BERKSHIRE FESTIVAL C-1 - MR. BERNSTEIN - Shed at 8:15 PM

August 13, Friday

DEPARTMENT IV OPERA SCENES # 5 - Theatre at 4:30 PM

August 13, Friday (continued)

CONCERT #6 BY DEPARTMENT II ORCHESTRA - Shed at 8:15 PM

August 14, Saturday

BOSTON SYMPHONY ORCHESTRA PENSION FUND REHEARSAL - Shed at 10:00 AM

RECITAL BY MR PIATIGORSKY AND MR BERKOWITZ - Theatre at 3:30 PM

COMPOSERS EVENING #6 - Cham. Mus. Hall at 4:30 PM

BERKSHIRE FESTIVAL C-2 - MR SHAW - Shed at 8:15 PM

August 15, Sunday

DEPARTMENT II CHAMBER MUSIC #6 - Theatre at 11 AM

BERKSHIRE FESTIVAL C-3 - DR. KOUSSEVITZKY - Shed at 3:30 PM

* * * * * * * * * * * * *

Summary:

| | | | |
|---|---|---|---|
| Professional concerts | | | |
| | Berkshire Festival | 14 | |
| | Coolidge Concerts (Schubert) | 4 | |
| | Juilliard String Quartet (Bartok) | 2 | |
| | B.S.O. Public Rehearsals | 3 | |
| | Faculty Recitals | 3 | |
| | "Tanglewood on Parade" | 1 | 27 |
| Student concerts: | | | |
| Depart. II | - Orchestra | 6 | |
| | Chamber Music | 6 | |
| | Song recitals | 2 | |
| Depart. III | - Composers' Evenings | 6 | |
| Depart. IV | - Opera Evenings | 5 | |
| | "The Turk in Italy" | 3 | |
| | Chamber Orchestra | 2 | |
| Depart. V | - Small Choir | 3 | |
| | Orchestra | 3 | |
| | Special - Bach - St.John | 1 | 36 |
| Exercises & parties: | | | |
| | Forums | 4 | |
| | Opening Exercises | 1 | |
| | Student parties | 2 | |
| | Dr. Koussevitzky's birthday | 1 | |
| | Dedication of Little Red House | 1 | 9 |
| | Total events at Tanglewood in 1948 | | 72 |

# Dormitories - Transportation and Buildings.

## Dormitories:

Students of the Berkshire Music Center in the 1948 season were housed as follows:

101 men in Tracy Hall, Lenox
119 women in the Lenox School, Lenox
26 men and 8 women in Drake House, Lenox (the former Rollins Theatre School)
9 men lived in tents on the Tanglewood Lake front
8 men lived over the garage at Tanglewood (scholarship students who had work at Tanglewood before classes started)
8 students lived in the cottages on South Mountain near Pittsfield
2 lived in the Barn at Tanglewood (custodians)
175 students lived in outside accommodations

The financial results of the dormitory operation will be found in the financial report.

## Transportation:

Bus transportation between the Lenox School and Tracy Hall dormitories and Tanglewood was provided by Mr. Joseph Cowhig of Lenox . This service was included in the dormitory fee, and there was no extra charge to the students.

## New Buildings:

New buildings at Tanglewood this season included the new Tanglewood Music Store and Exhibition Room at the Main Gate, an extension for the manager's office off the Press Room, the Little Red House, and a new tuning room constructed under the stage of the Chamber Music Hall.
The Little Red House was used for Dr. Koussevitzky's and Mr. Piatigorsky's classes, and for opera coaching classes. One of the rooms was used also for several meetings.
Items of maintenance and construction included also included a new roof for the Shed, and considerable additions to the lavatory facilities at the Shed.

# Friends of the Berkshire Music Center

The Friends of the Berkshire Music Center continued its activities for the third season, the second under the National Chairmanship of Dr. Lewis Perry. The office in the Ticket Building at Tanglewood, in charge of Miss Mary Eliot, was open daily to receive memberships and contributions to the support of the Music Center. Members of the Friends were invited to the many student concerts of the Music Center, and were permitted to bring guests, who filled out guest cards and, in many cases, later became Friends themselves.

A total of 3851 persons joined the Friends by contributing a total of $20,449.13 to the support of the Music Center, an average contribution of $5.33 per member. This compares with total contributions of $23,540.91 in 1947 (average contribution about $8.00) and $13,285.93 in 1946. Against these may be charged direct expenses of $1076.75 in 1947 and $2,280.66 in 1948.

## B. M. C. Library--Summary of Holdings

| | 1947 | added in 1948 | 1948 |
|---|---|---|---|
| Scores | 1098 | 62 | 1160 |
| Chamber Music | 681 | 31 | 712 |
| Books | 530 | 1 | 531 |
| Miscellaneous | 157 | 69 | 226 |
| Total | 2466 | 163 | 2629 |

In addition, 69 works from the Boston Symphony Orchestra Library were required for the use of Departments I, II and IV as well as 42 compositions rented from publishers and commercial rental libraries.

# F I N A N C I A L  S T A T E M E N T  O N  T A N G L E W O O D  O P E R A T I O N S  -  1 9 4 8 .

The following figures attempt to show expenditures and receipts in connection with the operations at Tanglewood compared with similar items in the 1946 and 1947 seasons. It is a cash statement in which no allowance is made for reserves on hand or amortization .

Expenditures and receipts for the Berkshire Music Center, Berkshire Festival, dormitories, the cafeteria, bookstore, Tanglewood maintenance and buildings are shown, since the operations at Tanglewood are so closely inter-related that a clear separation of Music Center and Festival is impossible .

To give an idea of the cost of the Music Center, over and above the Festival, however, the following figures are offered . In this case expenditures for the Music Center leave out dormitory and store costs (since they tend to be cancelled out by receipts) . Tanglewood construction and maintenance is not included . Similarly receipts shown are tuition only, omitting gifts, except tuition gifts for designated students:

| | 1946 | 1947 | 1948 |
|---|---|---|---|
| Expenditures | $76,404.48 | $72,622.63 | $94,769.78 |
| Revenues (tuition) | 41,820.00 | 42,710.00 | 42,565.00 |
| Net cost of Music Center | $34,584.48 | $29,912.63 | $52,204.78 |
| Percentage of expenditures covered by tuitions | 55% | 59% | 45% |

All figures in this report are taken from Mr. Brosnahan's statements, but are considerably rearranged .

The Baldwin Piano Company continued its extraordinary generosity in providing all the pianos used at Tanglewood:

| | |
|---|---|
| Baldwin ( grand ) | 12 |
| Acrosonic ( spinet ) | 41 |
| Hamilton ( upright ) | 12 |
| | 65 |
| Baldwin Electronic Organ | 1 |

These pianos were sent to Tanglewood, moved while there, and taken away without any charge to the Music Center . In addition, the Baldwin Piano Company maintained one of their concert tuners at Tanglewood throughout the season, and engaged the services of another local tuner, to keep the instruments in good condition . This very generous contribution is of the greatest importance and value to the operation of the Music Center .

# BERKSHIRE MUSIC CENTER EXPENDITURES

| Payroll | 1946 | 1947 | 1948 |
|---|---|---|---|
| Boston Symphony Orch. Faculty | $15,995.00 | $15,253.31 | $16,032.00 |
| Non-B. S. O. Faculty | 14,000.00 | 13,150.00 | 14,983.32 |
| Lecturers | 300.00 | - - - | 50.00 |
| Total Faculty Payroll | $30,255.00 | $28,403.31 | $31,065.32 |
| Administrative | 5,334.87 | 8,181.21 | 16,306.17 |
| Total Payroll | $36,084.61 | $36,584.52 | $47,371.49 |
| **Living and Travel Allowances** | | | |
| Faculty and Lecturers | $14,354.18 | $ 9,455.61 | $12,266.00 |
| Administrative Living) | ) | ) | ) |
| Office Staff Living ) | 7,385.68) | 9,883.13) | 12,573.54) |
| Travel (12 months) ) | ) | ) | ) |
| Total Allowances | $21,739.86 | $19,338.74 | $24,839.54 |
| Dormitory Expenses | $34,239.25 | $42,731.94 | $47,722.86 |
| **Operating** | | | |
| Supplies, Printing, Equipment | $ 4,753.70 | $ 2,584.01 | $ 5,139.07 |
| Music and Musical Equipment | 3,431.16 | 3,083.93 | 3,105.69 |
| Bus Transportation | 2,126.50 | 1,715.31 | 1,704.50 |
| Rents, studios, et cetera | 875.00 | 151.00 | 150.00 |
| Advertising and Publicity | 1,092.75 | 250.00 | 1,067.50 |
| Trucking | 1,210.58 | 1,569.15 | 797.09 |
| Telephone | 521.59 | 780.57 | 1,167.84 |
| Postage and Express | 864.03 | 758.49 | 855.81 |
| Entertainment | 1,248.60 | 1,000.00 | 1,205.39 |
| Opera Costumes, et cetera | 1,392.55 | 2,509.10 | 4,131.74 |
| Student Maintenance | 750.00 | - - - | 100.00 |
| Sundries | 313.55 | 1,221.06 | 853.46 |
| Music Store Stock | 8,656.92 | 7,849.11 | 10,437.02 |
| Friends of B. M. C. Expenses | - - - - | 1,076.75 | 2,280.66 |
| Total Operating | $27,236.93 | $24,548.48 | $32,995.77 |
| TOTAL BERKSHIRE MUSIC CENTER EXPENDITURES | $119,300.65 | $123,203.68 | $152,929.66 |

## BERKSHIRE FESTIVAL EXPENDITURES

| | 1946<br>13 Concerts<br>5 Weeks | 1947<br>15 Concerts<br>5 Weeks | 1948<br>15 Concerts<br>5 Weeks |
|---|---|---|---|
| Payroll | $76,207.14 | $80,611.90 | $93,127.68 |
| Allowances | 19,404.50 | 23,869.15 | 23,590.00 |
| Soloists and Guest Conductors | 7,500.00 | 7,800.00 | 12,875.00 |
| Program Book | 6,354.40 | 7,330.61 | 9,860.92 |
| Other Concert Expense | 16,303.24 | 18,168.69 | 30,349.87 |
| TOTAL FESTIVAL EXPENDITURES | $125,769.28 | $137,780.35 | $169,803.47 |

## TANGLEWOOD MAINTENANCE AND CONSTRUCTION EXPENDITURES

| | | | |
|---|---|---|---|
| Maintenance | $24,789.40 | $30,338.29 | $33,319.94 |
| Construction, including Roads and Buildings | 51,943.94 | 32,448.49 | 55,264.94 * |
| TOTAL MAINTENANCE AND CONSTRUCTION EXPENDITURES | $76,733.34 | $62,786.78 | $88,584.88 |

* Construction in 1948 includes Exhibition Room and Music Store ($21,000.), new roof on Shed ($20,800.), additions to lavatories in Shed ($5,250.) plus architects fees ($2,892.75).

## CAFETERIA EXPENDITURES

| | | | |
|---|---|---|---|
| | - - - | $17,036.51 | $18,485.80 |

# BERKSHIRE MUSIC CENTER RECEIPTS

| TUITIONS | 1946 | 1947 | 1948 |
|---|---|---|---|
| General Tuition | $40,065.00 | $42,010.00 | $41,665.00 |
| Special Courses | 1,380.00 | 700.00 | 900.00 |
| TOTAL TUITIONS | $41,445.00 | $42,710.00 | $42,565.00 |
| MUSIC STORE RECEIPTS | $ 8,674.29 | $11,475.73 | $14,287.01 |
| DORMITORY RECEIPTS | $34,254.00 | $41,499.55 | $45,181.05 |
| MISCELLANEOUS | $ 375.00 | - - - - | - - - - |
| TOTAL MUSIC CENTER RECEIPTS | $84,748.29 | $95,685.28 | $102,033.06 |

Note: Of the tuition and dormitory receipts above the following were paid by other than students themselves:

| | | | Tuition | Dormitory |
|---|---|---|---|---|
| Veterans Administration | $14,080.00 | $15,003.34 | $12,876.92 | |
| Dr. Serge Koussevitzky | - - - - | - - - - | 225.00 | $175.00 |
| Koussevitzky Music Foundation | 1,970.00 | 480.00 | 720.00 | 280.00 |
| National Federation of Music Clubs | - - - | - - - - | 360.00 | 350.00 |
| Empire Tractor Corp. | - - - | - - - - | 420.00 | 525.00 |
| ESCO Foundation (Palestine) | - - - | - - - - | 140.00 | 175.00 |
| Mrs. F. S. Crofts | - - - | - - - - | 280.00 | 120.00 |
| Mrs. Edwin Dreyfus | - - - | - - - - | 500.00 | - - |
| Mrs. Frank Cohen | - - - | - - - - | 120.00 | 175.00 |
| Mrs. Albert M. Steinert | - - - | - - - - | - - - | 250.00 |
| Mrs. Albert E. Newton | - - - | - - - - | 120.00 | 175.00 |
| Louisville Philharmonic Society | - - - | - - - - | 120.00 | 175.00 |
| New England Conservatory of Music | 640.00 | 330.00 | 260.00 | - - |
| Sigma Alpha Iota | - - - | - - - - | 250.00 | - - |
| Delta Omicron | - - - | - - - - | 120.00 | - - |
| Berkshire Scholarship | - - - | 120.00 | - - | 75.00 |
| Other Scholarships | 660.00 | 480.00 | 300.00 | 175.00 |
| Eastman School of Music | 620.00 | | * | |
| Juilliard School of Music | - - - | ** | ** | |
| Total Scholarships | $18,760.00 | $17,833.34 | $16,811.92 | $2,650.00 |

* The Eastman School gave $600. through the Koussevitzky Music Foundation. Their gift is included in the latter figure

** The Juilliard School contribution, as in 1947, consisted of concerts (2) by the Juilliard String Quartet.

## BERKSHIRE FESTIVAL RECEIPTS

| | 1946 | 1947 | 1948 |
|---|---|---|---|
| Festival Tickets | $142,199.81 | $167,141.68 | $196,852.42 |
| Bach-Mozart Tickets | 8,339.77 | 12,021.72 | 18,089.45 |
| Program Book | 5,998.75 | 5,995.50 | 7,016.50 |
| TOTAL FESTIVAL RECEIPTS | $156,538.33 | $185,158.89 | $211,958.37 |

## GIFTS

| | | | |
|---|---|---|---|
| For Tuitions and Operating | - - - | $ 1,640.00 | $ 11,500.00 * |
| For Maintenance and Construction | - - - | 7,000.00 | 26,000.00 ** |
| Friends of the Berkshire Music Center | $ 13,285.93 | 23,540.91 | 20,449.13 |
| Benefit - - July 29 | - - - | 8,315.57 | - - - - |
| TOTAL GIFTS | $ 13,285.93 | $40,496.48 | $57,949.13 |

* From RCA Victor as payments on sales of their Berkshire Model. Beginning in 1949 this sum plus future gifts for scholarships, unless specifically designated otherwise, will be set up as a Revolving Scholarship Fund from which awards will be made and to which former scholarship holders, when they are able, will return the amount of their scholarship.

** This amount is made up of $10,000. from the Baldwin Piano Company for the Exhibition Room and $16,000. from the Julius Rosenwald Fund .

## CAFETERIA RECEIPTS

| | | | |
|---|---|---|---|
| | - - - | $16,216.20 | $23,597.26 |

# SUMMARY OF FINANCIAL STATEMENT 1948.

| | 1946 | 1947 | 1948 |
|---|---|---|---|
| **EXPENDITURES** | | | |
| Bek<br>Berkshire Music Center | $119,300.65 | $123,203.68 | $152,929.66 |
| Festival | 125,769.28 | 137,780.35 | 169,803.47 |
| Maintenance and Construction | 76,733.34 | 62,786.78 | 88,584.88 |
| Cafeteria | - - - | 17,036.51 | 18,485.80 |
| TOTAL EXPENDITURES | $321,803.27 | $340,807.32 | $429,803.81 |
| **RECEIPTS** | | | |
| Berkshire Music Center | $ 84,743.29 | $ 95,685.28 | $102,033.06 |
| Festival | 156,538.33 | 185,158.89 | 211,958.37 |
| Gifts | 13,285.93 | 40,496.48 | 57,949.13 |
| Cafeteria | - - - | 16,216.20 | 23,597.26 |
| TOTAL RECEIPTS | $254,572.55 | $337,556.85 | $395,537.82 |
| CASH DIFFERENCE ON BERKSHIRE OPERATIONS | $ 67,230.72 | $ 3,250.47 | $ 34,265.99 |

# D O R M I T O R Y  A N D  F O O D  O P E R A T I O N S

| | TRACY HALL (101 men) | LENOX SCHOOL (119 women) | DRAKE HOUSE (26 men ) ( 8 women) | TANGLEWOOD CAFETERIA | TOTALS |
|---|---|---|---|---|---|
| EXPENDITURES | | | | | |
| Payroll | $ 4,726.32 | $3,883.65 | $1,987.53 | $ 4,599.43 | $15,196.93 |
| Rent | 8,000.00 | 3,325.00 | 2,000.00 | - - - | 13,325.00 |
| Food | 10,987.28* | 4,660.74 | 478.04 | 10,661.54* | 26,787.60 |
| Supplies, Equipment, Services | 2,708.44 | 2,674.64 | 456.90 | 1,992.67 | 7,832.65 |
| Miscillaneous | 293.26 | 202.88 | 120.32 | 52.36 | 668.82 |
| Treadway Inns (5% of gross) | 936.21 | --- | 281.65 | 1,179.80 | 2,397.66 |
| TOTAL EXPENDITURES | $27,651.51 | $14,746.91 | $5,324.44 | $18,485.80 | $66,208.66 |
| RECEIPTS | $18,724.11 | $20,825.00 | $5,632.93 | $23,597.26 | $68,779.30 |
| CASH DIFFERENCE ON DORMITORY OPERATIONS | $8,927.40 * | $6,078.09 | $308.49 | $5,111.46* | $2,570.64 |

* Because a good deal of the food served at the cafeteria has been prepared at Tracy Hall a substential (but unknown) amount of the food charge for Tracy Hall should be charged against the cafeteria, with consequent changes in the net for each .

B E R K S H I R E  M U S I C  C E N T E R  S T O R E

| | 1946 | 1947 | 1948 |
|---|---|---|---|
| RECEIPTS | $ 8,674.29 | $11,475.73 | $14,287.01 |
| EXPENSES | | | |
| Salaries | $ 634.89 | $ 778.51 | $ 1,226.34 |
| Allowances | 697.25 | 752.83 | 1,107.91 |
| Supplies, Express | 118.96 | 53.58 | 473.30 |
| Merchandise | 8,656.92 | 7,849.11 | 11,571.14 |
| | $10,108.02 | $ 9,434.03 | $14,378.69 |
| | $ 1,433.73 | $ 2,041.70 | $ 91.68 |
| Add Inventory on hand | $ 2,418.69 | $ 558.07 | $ 1,692.19 |
| Credit | $ 984.96 | $ 2,599.77 | $ 1,600.51 |

## Appendices

Application forms

List of students of the 1948 session

Please do not write in this space.

Fasten small photograph here.

# 1948

# *Berkshire Music Center*

SERGE KOUSSEVITZKY, *Director*

*at* TANGLEWOOD

Between Lenox and Stockbridge, Mass.

## APPLICATION FOR ADMISSION

SCHOOL TERM: July 5 to August 15, 1948. Applications must be returned before May 1, 1948. Date: .....

NAME: ..... SEX: Male ☐, Female ☐
Last First Middle

PRESENT OR SCHOOL ADDRESS: .....

.....

PERMANENT ADDRESS: .....

.....

AGE: ..... DATE OF BIRTH: ..... PLACE OF BIRTH: .....

EDUCATION: Schools attended. Location Date of attendance Degrees or Diploma

High School .....

College .....

Graduate or professional school .....

Music School .....

Principal Music courses and Instructors in any of the above schools

Course: ..... Instructor: .....

..... .....

..... .....

Other music study (*specify*): .....

PRESENT OCCUPATION (*other than musical*): .....

PRESENT MUSICAL ACTIVITIES: .....

.....

Are these musical activities professional? Yes ☐, No ☐.

PREVIOUS PROFESSIONAL EXPERIENCE: .....

.....

GENERAL INFORMATION: Have you ever applied for admission before? Yes ☐, No ☐, Year .....

Have you ever been enrolled at the Music Center? Yes ☐, No ☐, Year .....

For the purpose of forming the *Festival Chorus*, please fill in the following:

My voice is: Soprano ☐, Alto ☐, Tenor ☐, Bass ☐.

Do you wish to apply for dormitory accommodations? Yes ☐, No ☐.

*For a listing of hotel or guest house accommodations in the Berkshire other than the dormitories, please address the* BERKSHIRE HILLS CONFERENCE, PITTSFIELD, MASSACHUSETTS.

Do you intend to enroll under the G.I. Bill of Rights? Yes ☐ No ☐, Public Law 346 ☐ or 16 ☐.

If you are a veteran and eligible under the G.I. Bill, but do not intend to take advantage of it, please explain briefly: .....

.....

*Students who enroll under the G.I. Bill of Rights must present their Certificates of Eligibility at the time of registration at Tanglewood.*

**PLEASE FILL IN REVERSE SIDE**

DEPARTMENTAL: Please check the Department for which you wish to apply:

NOTE: The schedule of each Department is planned as a full-time activity; in general, students may not have active status in more than one division. All students are given the greatest possible opportunity to observe the activities of the other Departments. All students, except members of Department II and Active Singers in Department IV, are expected to take part in the Festival Chorus.

Applicants will receive supplementary application forms requesting more detailed information regarding qualifications. Applicants for active status in Departments I, II, IV and V may be asked to present themselves for auditions or interviews during the Spring of 1948. Applicants for Department III may be asked to submit scores.

*Applications for less than the full term of six weeks cannot be accepted.*

DEPT. I. CONDUCTING: Orchestral Conducting, *Active ☐, Auditor ☐.

Choral Conducting, *Active ☐, Auditor ☐, under Mr. Ross ☐, Mr. Shaw ☐.

(Applicants for the course in Operatic Conducting and Coaching should apply under Department IV.)

DEPT. II. ORCHESTRA AND CHAMBER MUSIC: ☐

Instrument .....

DEPT. III. COMPOSITION* ☐

DEPT. IV. OPERA: *Opera Dramatics: ☐ (Voice:.....), Song Repertoire ☐,

Operatic Conducting and Coaching (pianists) ☐, Stage Directing ☐,

Scenic Arts ☐, Costuming ☐, Opera and Chamber Orchestra ☐.

Auditor ☐ Instrument.....

DEPT. V. CHORAL SINGING: ☐ Voice: Soprano ☐, Alto ☐, Tenor ☐, Bass ☐.

Have you ever sung in a chorus? Yes ☐, No ☐. If so, where? .....

..... Dates: .....

ORCHESTRA AND CHAMBER MUSIC ☐, Instrument.....

Please list a few of the most difficult pieces you can play, to give some indication of your technical proficiency:.....

.....

.....

ADDITIONAL ACTIVITIES (open to all students): Do you wish to join the course in Solfège? Yes ☐, No ☐.

Do you wish to join the course in Harmonic Analysis? Yes ☐, No ☐.

---

*This form, with a small photograph of the applicant attached to the front, should be mailed as soon as possible to:*

Thomas D. Perry, Jr.

BERKSHIRE MUSIC CENTER

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY HALL — BOSTON 15, MASSACHUSETTS

(*from* June 1 *to* August 20: *Tanglewood — Lenox, Massachusetts*)

General tuition is $120. For courses marked with an asterisk (*) there is an extra fee of $20. A registration payment of $10 is due upon receipt of notice that the application is accepted. The balance of the tuition is payable on or before the day of registration.

**PLEASE FILL IN THE REVERSE SIDE**

B E R K S H I R E  M U S I C  C E N T E R  -  1 9 4 8

S E R G E  K O U S S E V I T Z K Y ,  D I R E C T O R

T A N G L E W O O D  -  L E N O X ,  M A S S A C H U S E T T S

---

S p e c i a l  a p p l i c a t i o n  f o r  a d m i s s i o n  t o

t h e  c l a s s  i n  o r c h e s t r a l  c o n d u c t i n g .

---

Applicants for this work must have the following qualifications:

1. A knowledge of the technique of composition - form, harmony, counterpoint, fugue, and instrumentation;

2. Sufficient proficiency as pianist to read scores fluently, ability to transpose at sight; also the ability to play one or more orchestral instruments;

3. It is also desirable for applicants to have had some experience in conducting, and that they be, generally, not over 35 years of age:

4. The applicant should ask two of his teachers, or musicians of reputation, to submit letters regarding his capabilities directly to this office.

The requirements indicated above will be rigidly observed in the selection of the small group of active participants. More latitude may be allowed in the selection of auditors.

In addition to the information supplied on the General Application for admission to the Berkshire Music Center, which all applicants for this course in orchestral conducting must previously have returned, the following information must be supplied:

Date: _____

1. Name: _____
(Last) (First) (Middle)

2. Address: _____
(Street and Number) (City) (State)

3. Do you wish to enroll as an active participant ☐ or as an Auditor ☐.

4. Age: _____ Present occupation: _____

5. Have you studied music theory: ☐

Where: _____ With Whom: _____ Dates: _____

_____ _____ _____

- Please fill in the reverse side -

6. What other instruments have you studied:

| Instrument | How many years | Where | With Whom |
|---|---|---|---|
| | | | |
| | | | |

7. Have you played in any orchestra, band or ensemble :

| Name | Place | Instrument | Date | Professional or Amateur |
|---|---|---|---|---|
| | | | | |
| | | | | |

8. Have you sung in a chorus :

What chorus _____ What voice _____ Date _____

_____ _____ _____

9. Have you studied conducting : ☐ Orchestral ☐ Choral ☐

Where _____ With Whom _____ Date _____

_____ _____ _____

10. Have you conducted an orchestra, band or chorus: ☐

Name _____ Place _____ Date _____

_____ _____ _____

_____ _____ _____

List several of the works which you have conducted: _____

_____ _____

_____ _____

11. List here the names and addresses of the musicians from whom you have requested recommendations:

Name: _____ Address: _____

Name: _____ Address: _____

This form should be mailed as early as possible to

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15 Massachusetts

( from June 1 to August 20 - - Tanglewood, Lenox, Massachusetts )

- Please fill in the reverse side -

B E R K S H I R E  M U S I C  C E N T E R - 1 9 4 8

S E R G E  K O U S S E V I T Z K Y ,  D I R E C T O R

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

---

S p e c i a l  a p p l i c a t i o n  f o r  t h e  c l a s s

i n  c h o r a l  c o n d u c t i n g .

---

Members of this class should have a general knowledge of the main qualities of musical styles since 1450, and a special knowledge of the literature of choral music. They must have had experience in choral singing and conducting, and it is highly desirable that they be able to play the piano.

Date: _____

1. Name: _____
(Last) (First) (Middle)

2. Address: _____
(Street and Number) (City) (State)

3. Do you wish to enroll as an active participant ☐ , or as an Auditor ☐

Would you prefer to work with Mr. Ross ☐ , or with Mr. Shaw ☐

4. Age: _____ Present occupation: _____

Specific duties: _____

5. In what choruses have you sung: _____

_____

6. Study of conducting, orchestral or choral, giving places, dates, teachers:

_____

_____

7. Any conducting you have done, giving names of groups, places, dates:

_____

_____

_____

8. Give a representative chronological list of choral works in which you have sung:

_____

_____

_____

- Please fill in the reverse side -

9. Give a representative chronological list of choral works which you have conducted: (Programs may be submitted)

10. Have you had any experience in accompanying choral rehearsals: _____
Give a representative list of works which you have played.

11. Can you play on the piano a four-part choral score of a contrapuntal motet or madrigal: _____

11a. Can you transpose a piano accompaniment at sight: _____

12. Why do you want to take this course:

This form should be mailed as early as possible to -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15 Massachusetts

( from June 1 to August 20 - - Tanglewood - Lenox, Massachusetts)

- Please fill in the reverse side -

B E R K S H I R E  M U S I C  C E N T E R  -  1 9 4 8

S E R G E  K O U S S E V I T Z K Y ,  D I R E C T O R

T A N G L E W O O D  -  L E N O X ,  M A S S A C H U S E T T S

---

S p e c i a l  a p p l i c a t i o n  f o r  o r c h e s t r a

a n d  c h a m b e r  m u s i c .

---

In addition to the information on the General Application for admission to the Berkshire Music Center, applicants must give the following information:

Date: _____

1. Name: _____
(Last) (First) (Middle)

2. Address: _____
(Street and Number) (City) (State)

3. Orchestral Instrument: _____

4. Detailed information regarding instruction on this instrument:

| School | Location | Teacher | Dates |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |

5. Detailed information regarding experience in orchestral playing, school, amateur or professional, with names of organizations, conductors, and dates:

_____

_____

_____

_____

6. Orchestra members are expected to have an elementary knowledge of harmony; indicate here any courses or instruction you have had in harmony:

_____

_____

_____

_____

- Please fill in the reverse side -

7. Have you had any instruction in Chamber Music:

With Whom: _____ How Long: _____

_____ _____

State briefly your chamber music experience:

_____

_____

_____

_____

8. Name several representative works for your instrument which you are prepared to play:

_____

_____

_____

_____

9. Name one piece of your own choice, indicating your stage of advancement, which you wish to play if you attend an audition:

_____

10. Would it be possible for you to attend an audition in New York or Boston at a time to be arranged by correspondence: _____

NOTE: If you cannot attend an audition, please ask two of your teachers or two musicians of reputation to write directly to this office regarding your competence as an orchestral player.

_____

This form should be mailed as early as possible to -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15 Massachusetts

( from June 1 to August 20 - - Tanglewood, Lenox, Massachusetts )

- Please fill in the reverse side -

# THE BERKSHIRE MUSIC CENTER

## AUDITION REPORT
## 1948

Date: _____

Name: _____ Where: _____

Address: _____ Student of: _____

City: _____ School: _____

Age: _____ Instrument: _____

Prepared Composition Played: _____

Work used for Sight Reading Test: _____

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Grading: | 1. Tone Production | Poor ☐ | , Fair ☐ | , Good ☐ | , Excellent ☐ |
| | 2. Technical facility | Poor ☐ | , Fair ☐ | , Good ☐ | , Excellent ☐ |
| | 3. Phrasing | Poor ☐ | , Fair ☐ | , Good ☐ | , Excellent ☐ |
| | 4. Sight Reading | Poor ☐ | , Fair ☐ | , Good ☐ | , Excellent ☐ |

Recommended for ADVANCED ORCH. ☐ OPERA ORCH. ☐ SECOND ORCH. ☐

Acceptable for ADVANCED ORCH. ☐ OPERA ORCH. ☐ SECOND ORCH. ☐

Not Acceptable ☐

Remarks: _____

1. _____ 3. _____

2. _____ 4. _____

Faculty Signatures

BERKSHIRE MUSIC CENTER - 1948

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD - LENOX, MASSACHUSETTS

---

Special application for admission

to the class in composition

---

In addition to the information supplied on the General Application for admission to the Berkshire Music Center, applicants for this course must give the following information:

Date: _____

1. Name: _____
(Last) (First) (Middle)

2. Address: _____
(Street and Number) (City) (State)

3. Have you studied: - -

Harmony ___ Where _____ With Whom _____ Date _____

Counterpoint __ Where _____ With Whom _____ Date _____

Orchestration __ Where _____ With Whom _____ Date _____

4. List some of your compositions: _____

5. Are some of these works published ? _____

Name: _____ Publisher: _____ Date: _____

6. List the more important performances of your compositions, if any, giving names of compositions, dates, names of the organizations or artists performing, time, radio performances, etc:

Name Date Performed by

- Please fill in the reverse side -

7. What instrument have you studied: _____ Where _____

With Whom _____ Dates _____

8. Have you studied singing: _____ Where _____

With Whom _____ Voice _____ Dates _____

9. Have you been the recipient of any award or fellowship: _____
Give the titles and dates of any such awards:

Title _____ Date _____

_____ _____

_____ _____

Note: Applicants must submit with this application letters of recommendation from two former teachers or from two musicians of reputation.
ON REQUEST, applicants must be prepared to submit one orchestral and one chamber music work, one composition for the piano and, if possible, one song. Manuscripts submitted will be returned by registered mail to the applicant.

This form, together with letters of recommendation, should be mailed early as possible to -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15 Massachusetts

( from June 1 to August 20 - Tanglewood - Lenox, Massachusetts)

- Please fill in the reverse side -

B E R K S H I R E  M U S I C  C E N T E R  - -  1 9 4 8

S E R G E  K O U S S E V I T Z K Y ,  D I R E C T O R

T A N G L E W O O D  -  L E N O X ,  M A S S A C H U S E T T S

---

S p e c i a l  a p p l i c a t i o n  f o r  a d m i s s i o n

t o  t h e  o p e r a  d e p a r t m e n t

---

All applicants for active participation in the Opera Department must fill in questions 1 - 9 inclusive. Applicants for Opera Dramatics must also fill in 10 - 12 . Applicants for Auditor need fill in only questions 1, 2, 3, 4, 5, and 9 .

Date: _____

1. Name: _____
(Last) (First) (Middle)

2. Address: _____
(Street and Number) (City) (State)

3. Applicant for Opera Dramatics ☐ (Voice: _____ ), Song Repertoire: ☐ ,
Operatic Conducting and Coaching (pianists): ☐ , Stage Directing: ☐ ,
Scenic Arts: ☐ , Costuming: ☐ , Opera and Chamber Orchestra: ☐ ,
Auditor: ☐ , Instrument: _____

4. Date of Birth: _____ Place of Birth: _____

5. Present occupation: _____

6. Information regarding vocal, theatrical, and musical study:

| School | Location | Teachers | Dates | Courses |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | | | |

7. List performances in which you have appeared, have directed, or with which you have otherwise been connected, giving places, dates, and details regarding your participation:

_____

_____

_____

_____

- Please fill in the reverse side -

8. Will it be possible for you to be present for an interview or audition in Boston or New York: _____

9. State briefly your purposes in taking this course: _____

_____

_____

Note: The following questions to be filled in by applicants for Opera Dramatics only:

10. (a) Height: _____ (b) Weight: _____ (c) Voice: _____

11. List of operatic roles studied: _____

_____

_____

_____

12. List three or more arias or parts of operatic scenes which you will be prepared to perform at an audition, and the language in which they will be sung: (one must be in English): _____

_____

_____

_____

_____

Letters from two former teachers should be submitted directly from the teacher to this office.

This application should be mailed as soon as possible to - -

Thomas D. Perry, Jr.
Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15 Massachusetts

(from June 1 to August 20 - Tanglewood - Lenox, Massachusetts)

- Please fill in the reverse side -

Name: _____
(last) (first) (middle)

Address: _____

Have you had experience in any other schools?
Where school? _____
When was it? _____
Name of schools _____ Level _____
_____ Number _____

If you are still a student, give the name of the person who is financially responsible for your education.
Name _____

Address: _____

Relationship: _____

If you are a professional nurse, ...
What is your present position? ...

BERKSHIRE MUSIC CENTER - 1948

SERGE KOUSSEVITZKY, DIRECTOR

TANGLEWOOD - LENOX, MASSACHUSETTS

---

Reference for:
Dept. applied for:
Amount requested:

Your name has been given as a reference by the above-named student, who has applied for scholarship aid to attend the 1948 session of the Berkshire Music Center.

The Music Center is described briefly on the back of the enclosed folder. The tuition charge is $120 for the six week session, plus an extra fee of $20 for active participation in Conducting, Composition and Opera. Living costs for the session are estimated at an additional $200 - $225, exclusive of travel.

A limited number of Berkshire Music Center scholarships for tuition only are granted to students who best satisfy the requirements of good character, musical ability, and financial need. The purpose of the scholarship awards is to enable students who would otherwise be unable to do so to attend the Berkshire Music Center. Scholarships are not intended as prizes for musical excellence, and it is expected that applicants who are able to attend without financial assistance will not apply for aid.

The Berkshire Music Center is an approved place for education under the "G.I. Bill of Rights," and qualified veterans may apply to the Veterans Administration for financial aid. Ordinarily, therefore, scholarships are not granted to veterans.

It is our aim to distribute these awards intelligently and to those students who most need them. It will be greatly appreciated if you will assist us by commenting upon the applicant in the light of your knowledge of him and of the above scholarship requirements. Space for your comments will be found on the reverse side, and a stamped envelope for reply is enclosed.

Your remarks will of course be held confidential.

Faithfully yours,

Thomas D. Perry, Jr.

Berkshire Music Center
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston 15, Massachusetts

Concerning the applicant's character: _____

Concerning the applicant's musical talent and accomplishment: _____

Concerning the applicant's financial situation: _____

In your estimation, is it possible for the applicant to attend without scholarship aid - or with less than the amount requested? _____

Other remarks that may be helpful: _____

Signature:

_____

B E R K S H I R E  M U S I C  C E N T E R - 1 9 4 8

S E R G E  K O U S S E V I T Z K Y ,  D I R E C T O R

T A N G L E W O O D - L E N O X , M A S S A C H U S E T T S

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

To All Recipients of Scholarship Aid:

Tuition scholarships for the Berkshire Music Center are drawn from a revolving fund set up with contributions by RCA Victor from the sale of its "Berkshire" model, introduced at Tanglewood in the summer of 1947. In order to continue this Fund and to insure that scholarship aid will be available to talented young musicians in future years, all recipients of scholarship aid from the Revolving Fund are asked to agree to contribute an amount equal to their scholarships at some time in the future when their circumstances permit them to do so. All scholarship students are requested to sign and return to this office the first copy of the enclosed form, keeping the second copy for their own records. This form is not a note or receipt for a loan - it is a statement of serious intention to help continue the RCA "Berkshire" Revolving Scholarship Fund.

Thomas D. Perry

Thomas D. Perry, Jr.

Q

B O S T O N  S Y M P H O N Y  O R C H E S T R A ,  I N C .
S Y M P H O N Y  H A L L
B O S T O N  1 5 ,  M A S S A C H U S E T T S

- - - - - - - - - - - - - -

SCHOLARSHIP ACKNOWLEDGMENT

I hereby acknowledge a credit of $ toward tuition from the RCA "Berkshire" Revolving Scholarship Fund of the Berkshire Music Center. When circumstances permit I shall undertake to contribute a like amount to this Fund, and believe I shall be able to make a first payment by January of _____ (year) and the balance by _____. It is understood that this statement does not constitute a claim on my estate or my family, but is a serious statement of my intention to help continue the Revolving Scholarship Fund.

Signature: _____

Date: _____

THIS COPY IS FOR YOUR OWN RECORDS.

B O S T O N  S Y M P H O N Y  O R C H E S T R A ,  I N C .
S Y M P H O N Y  H A L L
B O S T O N  1 5 ,  M A S S A C H U S E T T S

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Signature: _____

Date: _____

THIS COPY MUST BE SIGNED AND RETURNED TO THE BERKSHIRE MUSIC CENTER OFFICE BEFORE THE SCHOLARSHIP AID CAN BE FINALLY GRANTED.

# BERKSHIRE MUSIC CENTER - 1948

## SERGE KOUSSEVITZKY, Director

## TANGLEWOOD - LENOX, MASSACHUSETTS

### Students - Season 1948

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| AARON<br>Henry | Tracy Hall | 2015 Creston Avenue<br>Bronx, New York | I - Orch.Cond.<br>Auditor |
| ABBELL<br>Nahomi | Lenox School | 6918 South Euclid Ave.<br>Chicago 49, Illinois | IV - Auditor<br>V - Chorus |
| ABEL<br>David Wolf | Tracy Hall | 51 Leroy Street<br>New York 14, New York | V - Violin |
| ADDISON<br>Adele Julia | Lenox School | 115 Tenth Street<br>Springfield, Mass. | IV - Op. Dram.<br>Soprano |
| AITKINS<br>Reginald C. | c/o Cunningham, Pittsfield Road, Lenox | 316 Warren Street<br>Boston 19, Massachusetts | II - Flute |
| ALLEN<br>Robert Day | Tent on Lake Front | 112 Everett Avenue<br>Providence, R.I. | II - Violoncello |
| AMEER<br>Catherine E. | Lenox School | 104 Main Street<br>Norwalk, Connecticut | V - French Horn |
| APPLEBAUM<br>Morton H. | Tracy Hall | 3969 Saxon Avenue<br>Bronx 63, New York | V - Clarinet |
| ARMER<br>Robert J. | Tracy Hall | 930 Thayer Avenue<br>Los Angeles 24, Cal. | II - Flute |
| ARROW<br>Ellen | Lenox School | 749 West End Avenue<br>New York 25, New York | V - Chorus,<br>Violin |
| ATTERIDG<br>Robert Blair | Tracy Hall | 162 Hillside Avenue<br>Chatham, New Jersey | V - Chorus |
| BABCOCK<br>William T., Jr. | Tracy Hall | 19 Fairmount Avenue<br>Wakefield, Massachusetts | II - Trumpet |
| BACKER<br>Helen H. | Lenox School | 69 West Willetta Street<br>Phoenix, Arizona | V - Chorus |
| BAKKER<br>Heidi Ann | 251 Main Street<br>Great Barrington | 251 Main Street<br>Great Barrington, Mass. | V - Chorus |
| BALL<br>Geraldine Ann | Twin Maples<br>North Street, Lenox | 55 Stae Street<br>Caledonia, New York | II & V<br>Tympani |
| BANKHURST<br>John W., Jr. | c/o Mc Carty<br>Tucker St., Lenox | 2595 Larchmont Drive<br>Beachwood Vill.,Clev.,Ohio | IV - Op. Dram.<br>Baritone |

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| BARNARD<br>Francis LaV. | Drake | 303 North 2nd Street<br>Boise, Idaho | IV - Stage<br>Directing |
| BARNARD<br>Parke Sebastian | Tent on Lake | 34 Prospect Lane<br>Hamden 14, Connecticut | V - Chorus<br>Gen'l. Auditor |
| BARNET<br>Richard J. | c/o Mrs. Bly, Housatonic St., Lenox | 319 Clinton Road<br>Brookline, Mass. | V - Violin<br>Chorus |
| BARNETT<br>Abby Joy | Lenox School | 147 Broadway<br>Pleasantville, New York | V - Violon-<br>cello |
| BASSO<br>Albert M. | Green Acres, Canaan, New York | c/o Mr. Mike Basso<br>Chandlerville, Illinois | IV - Baritone<br>Auditor |
| BEASCHLER<br>Charles Dana | c/o Mrs. Hilton, 13 Elm St., Lenoxdale | 906 South 17th Street<br>Arlington, Virginia | I - Orch. Cond.<br>Auditor |
| BELLIN<br>Phyllis Marcia | Lenox School | 19 Lester Street<br>Ansonia, Connecticut | V - Chorus |
| BENDER<br>Helen C. | Dixon Cottage,<br>Housatonic St., Lenox | 8 DeForest Avenue<br>Summit, New Jersey | V - Chorus |
| BENGTSSON<br>Erling B. | c/o Mrs. Shalley, St. Ann's Lane, Lenox | Gyestingeucj 13<br>Copenhagen, Denmark | II - Violon-<br>cello |
| BENTON<br>Thomas P. | Tracy Hall | 3616 Belleview<br>Kansas City, Missouri | II - Flute |
| BERG<br>Theodore James | Laurelwood Farm, Rt.7<br>Stockbridge | 5717 Ridge Avenue<br>Chicago 40, Illinois | II - Piano<br>(Ch. M.) |
| BERNSTEIN<br>Joseph | Windsor Mt. School | 817 West End Ave. (Apt.1C)<br>New York, New York | II - Violin |
| BLACKWOOD<br>Easley R. | Stockbridge Bowl | 3901 N. Pennsylvania St.<br>Indianapolis, Indiana | V - Chorus<br>Gen'l. Aud. |
| BLOCH<br>Henry F. | c/o Mrs. Shalley<br>Lenox | 311 West 94th Street<br>New York 25, New York | IV - Conduct.-<br>Coaching |
| BLOOM<br>John H. | Mrs. Cavanaugh<br>Lenox | Muskingum College<br>New Concord, Ohio | I - Choral<br>Cond.-Auditor |
| BLOOM<br>Michael | Tracy | 4500 Broadway<br>New York, New York | II - Viola |
| BONVALOT<br>Edward Anthony | Sergent St.<br>Stockbridge | 114 Foster Street<br>Cambridge, Mass. | I - Orch. Cond.<br>Auditor |
| BOTTI<br>Walter L. | Garage, Tanglewood | 33-51 60th Street<br>Woodside, L.I.,N.Y. | II - String<br>Bass |
| BRAINERD<br>Joan | Lenox School | 34 Wakefield St.<br>Hamden, Connecticut | IV - Op. Dram.<br>Soprano |

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|---|---|---|---|
| BRETZ<br>Marshall E. | Tracy | 202 Goods Street<br>Ruston, Louisiana | I - Choral<br>Cond. Mr. Shaw |
| BREUNING<br>Alfred | c/o Miss Cooper<br>Tucker St., Lenox | 106 Buckingham Road<br>West Hempstead, New York | II - Violin |
| BREWER<br>Mary E. | Lenox School | 324 East High Street<br>Philadelphia, Penn. | I - Chor. Cond.<br>Aud.- Mr. Shaw |
| BRICKER<br>Ainslie Alice | Lenox School | 1030 Savannah Avenue<br>Pittsburgh 21, Pa. | V - Chorus |
| BROWN<br>Beatrice J. | Lenox Hotel<br>Lenox, Mass. | 1080 Anderson Ave.<br>Bronx 52, New York | II - Viola |
| BROWN<br>Ethel Joy | Lenox School | 3959 Poplar<br>Memphis, Tennessee | II - Violin |
| BROWN<br>Tally | Mrs. Howland<br>Lenox | 234 Linden Boulevard<br>Brooklyn,26, New York | IV - Scenic<br>Arts |
| BRUBECK<br>Howard R. | Mr. Lyon, Pittsfield<br>Road, Lenox | 4949 Daisy Street<br>Oakland 2, California | I - Orch.<br>Cond. - Auditor |
| BUFT<br>William Simon | c/o Noonan, West St.<br>Lenox | 5 South Lexington Ave.<br>White Plains, New York | I - Orch.<br>Cond.- Auditor |
| BRUMFIEL<br>Juanita | Lenox School | Route #1, Marion<br>Indiana | IV- Op. Dram.<br>Dram. Soprano |
| BRUN<br>Herbert | Drake | c/o Ben Chajian, 8 Gordon<br>St., Tel Aviv, Israel | III- Composit.<br>Mr. Copland |
| BUHL<br>Richard Hans | Tracy Hall | 6819 Marcy Street<br>Omaha 6, Nebraska | II & V -<br>String Bass |
| BUTLER<br>Martha Ann | Lenox School | 19 Mann Avenue<br>Newport, Rhode Island | IV - Opera<br>Mezzo |
| CAMARDA<br>Antonio Joseph | Tracy Hall | 37 Endicott Street<br>Salem, Massachusetts | II - Clarinet |
| CARPENTER<br>Vincent W. | South Mountain<br>Cottage #4 | 2432 Humboldt Ave. South<br>Minneapolis, Minnesota | I - Choral<br>Cond. Mr.Shaw |
| CARR<br>Norman Robert | Mrs. Geo. Hughes,<br>Main St., Lenox | 224 Riverside Drive<br>New York 25, New York | IV - Violin |
| CATIN<br>Charles B. | Tracy Hall | 162 Allen Street<br>New Bedford, Mass. | II & V -<br>Percussion |
| CHALAS<br>Marcel Emile | c/o Mr. A. Kinzel<br>Queechy Lake, Canaan, NY | 25 Rue Leconet-de-Lisle<br>Paris 16, France | I-Choral Cond.<br>Aud.-Mr. Ross |
| CHELENGARIAN<br>Helen | Lenox School | 25 Porter Street<br>Watertown, Massachusetts | V - Violin |

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|---|---|---|---|
| CHRISTALDI<br>Angeline A. | Hilltop House,<br>West Stockbridge | 1863 Wynnewood Road<br>Philadelphia 31, Pa. | I-Chor. Cond.<br>Aud. Mr. Shaw |
| CHUTE<br>Richard L. | Tracy Hall | Pine Grove, Falls<br>Village, Connecticut | I- Orch. Cond.<br>Auditor |
| CLEGG<br>John Kenneth | Green Acres,<br>Canaan, New York | North Bluff, Ottawa,<br>Illinois | IV - Opera<br>Auditor |
| CLYNES<br>Manfred | Stonewall House<br>Lenox | 43 Acland St.<br>Melbourne , Australia | II - Piano |
| COLLIER<br>Gilman Frederick | c/o Mrs. Crosby<br>Walker Rd., Lenox | 35 East 84th Street<br>New York 28, New York | I-Orch.& Chor.<br>Cond.Aud. Shaw |
| COLLINS<br>Irene C.F. | c/o Mrs. J. Cameron<br>Maple St., Lenox | 10 Glenham Road<br>Hamden, Connecticut | V- Chorus |
| COLVIG<br>Richard Marshall | Tracy Hall | Box 167<br>Templeton, California | I-Choral Cond<br>Aud. Mr. Shaw |
| CONDIE<br>Richard P. | Tracy Hall | 269-B Street<br>Salt Lake City, Utah | V-General<br>Auditor |
| CONGER<br>Sidney L. | Tracy Hall | Box 298<br>Arcadia, Louisiana | I-Chor. Cond.<br>Aud. Mr.Ross |
| CONVISER<br>David | Tracy Hall | 2998 West 29th St.<br>Brooklyn 24, New York | V - Chorus |
| CORNMAN<br>Robert | Cottage on Lake<br>Mahkeenac | 247 East 39th Street<br>New York 16, New York | I-Orch. Cond.<br>Auditor |
| COSSA<br>Claire Rita | Lenox School | 611 Grassy Island Avenue<br>Jessup, Pennsylvania | I-Orch. Cond.<br>Auditor |
| COUPAL<br>Sandra Clare | Lenox School | 221 River Road<br>Kingsview Park, Ottawa,Can. | V - Chorus |
| COX<br>Sidney Thurber | Mrs. Sullivan<br>Hawthorne St., Lenox | "The Turnstile"<br>Nashua, New Hampshire | III- Comp.<br>Mr. Copland |
| CRANDELL<br>Elmer Clyde | Tracy Hall | 4056 N. Greenview Avenue<br>Chicago 13, Illinois | II & V<br>French Horn |
| CROCKER<br>Conrad Drake | Tracy Hall | 5338 Wayne<br>Kansas City, Missouri | IV - Flute |
| CROOKS<br>William Spencer | Dunbar's, Lenox | 659 Weeden Street<br>Pawtucket, Rhode Island | IV - Scenic<br>Arts |
| CURRIE<br>Evelyn M. | 292 South Mt. Road<br>Pittsfield | 184 Sanford Street<br>Rochester, New York | I-Chor. Cond.<br>Aud. Mr.Shaw |
| CURTIN<br>Phyllis Smith | South Mountain<br>Cottage #2 | 55 Sacramento Street<br>Cambridge, Massachusetts | IV - Op. Dram.<br>Soprano |

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|---|---|---|---|
| CURTIS<br>William H. | Tracy Hall | 827 Boylston Street<br>(Apt. 1-A) Boston, Mass. | II- Double Bass |
| CYLKOWSKI<br>Doris | Mrs. Logan's<br>Glendale | 645 East 14th Street<br>New York, New York | I-Orch. Cond. Auditor |
| CYLKOWSKI<br>Thaddeus | Mrs. Logan's<br>Glendale | 645 East 14th Street<br>New York, New York | I-Orch. Cond. Auditor |
| DAHLBORG<br>Ramona Virginia | Lenox School | 92 Chapel Street<br>New Haven, Connecticut | IV - Flute |
| DAVIS<br>Eleanor Miriam | Lenox School | 25 Peterborough Street<br>Boston 15, Massachusetts | IV - Op. Dram. Mezzo |
| DAVIS<br>Sylvia Audrey | c/o Kimball<br>Lenox | Box 576<br>Juneau, Alaska | IV - Violin |
| DAVIS<br>Yvette | Lenox School | 465 West End Avenue<br>New York, New York | II- Violoncello |
| DeLEEUW<br>Paul | Tracy Hall | 100 Gaynor Avenue<br>Manhasset, L.I., New York | I - Orch.Cond. Auditor |
| DELLHEIM<br>Peter Claus | c/o W.J. Leemhuis<br>New Lenox Rd.,Lenox | 66 Sunshine Road<br>Upper Darby, Pennsylvania | I-Chor. Cond. Aud. Mr. Shaw |
| DeLOACHE<br>Benjamin | Mrs. Baddock<br>Lenox | One West 72nd Street<br>New York, New York | IV-Op. Dram. Baritone |
| DELSON<br>Jane | Lenox School | 14-49 162nd Street<br>Beechhurst, New York | V- Chorus |
| der DERIAN<br>Rose Suzanne | Lenox School | c/o A.H.Pearson, 2842 W. Grand Blvd.R.214, Curtis Bldg., Detroit 2, Mich. | IV- Aud. Soprano |
| deVARON<br>Lorna C. | West Stockbridge | 17 Melrose Street<br>Boston 16, Mass. | I-Orch.&Chor. Con.Aud. Shaw |
| DIAMOND<br>Hillel | South Mountain<br>Cottage #2 | 58 Hilton Avenue<br>Toronto, Canada | II - Viola |
| DIETZER<br>Jay | Tracy Hall | 304 W. Washington St.<br>Shelbyville, Indiana | I - Orch. Cond. -Audit. |
| DORRIS<br>Sue Frances | Lenox School | 322 Summit Avenue<br>Richmond, Kentucky | V - Chorus |
| DREYFUS<br>Ernestine Marie | Mrs. Volpe, Interlaken P.O., Interlaken | 30 Glen Ellyn Way<br>Rochester, New York | V - Chorus |
| DRUCKMAN<br>Jack Raphael | Tracy Hall | 4919 North Warnock St.<br>Philadelphia 41, Pa. | V - Violin |
| DUNN<br>Thomas Burt | Drake | 1704 Lakeside Avenue<br>Baltimore 18, Maryland | I- Chor. Cond. Mr. Shaw |

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|---|---|---|---|
| DUTTON<br>James Newton | Berkshire Trailer<br>Court, Lenox | Am. Cons. Mus., 300 So.<br>Wabash Ave., Chicago, Ill. | I- Orch.&Chor.<br>Con.Aud. Shaw |
| DZIAKIEWICZ<br>Stanislaw | Tracy Hall | 29 Edison Green<br>Dorchester, Massachusetts | I-Orch. Cond.<br>Auditor |
| EDINGTON<br>James Arthur | c/o Miss E. Noble<br>Gen.Del., Stockbridge | Box 53<br>Pettisville, Ohio | I-Orch. Cond.<br>Auditor |
| EDSON<br>Elizabeth Harding | Lenox School | West Lebanon<br>New Hampshire | IV- Opera<br>Costuming |
| EISENBERG<br>Curt W. | c/o Mrs. Casey<br>Main St., Lenox | 5015 Walnut Street<br>Philadelphia 39, Pa. | I-Orch.&Chor.<br>Con. Auditor |
| EISENBERG<br>Ruth | Lenox School | 77 Victoria Street<br>Revere, Massachusetts | V- Chorus |
| ELLIS<br>Howard E. | Tracy | 14114 Stowell Road<br>Dundee, Michigan | I-Chor. Cond.<br>Aud. Mr.Shaw |
| EPPINOFF<br>Jacqueline S. | Lenox School | 1420 Queens Road<br>Los Angeles 46, Calif. | II - Violon-<br>cello |
| ESKIN<br>Jules Louis | Tracy Hall | 5246 North 15th St.<br>Philadelphia 41, Pa. | IV- Violon-<br>cello |
| FAIR<br>Donna M. | Lenox School | 10 S. Peninsular<br>Daytona Beach, Florida | IV - Violin |
| FASSHAUER<br>Carl A. | Pelton House<br>Lenox | 1420 Jonquil Terrace<br>Chicago 26, Illinois | II - Violon-<br>cello |
| FAULL<br>Ellen Hartla | Lenox School | 62-65 Saunders Street<br>Forest Hills, L.I., N.Y. | IV - Opera<br>Dram. Soprano |
| FEE<br>Roger D. | Green Acres<br>Canaan, New York | 1305 Eastholme Avenue<br>Bloomington, Illinois | IV- Opera<br>Dram.-Bass |
| FERRE<br>L. LuCretia | Lenox School | 1696 East 33rd South<br>Salt Lake City, Utah | IV - Opera<br>Dram. Auditor |
| FICOCELLI<br>Carmine | Apts. at Hagyard's<br>Lenox | 445 Williamson Avenue<br>Youngstown, Ohio | I-O.C. Aud.<br>II - Violin |
| FINE<br>Elio Ruth | Lenox School | 106 Addington Road<br>Brookline, Mass. | V - Chorus |
| FINEMAN<br>Judy deMille | Lenox School | 158 West 74th Street<br>New York 23, New York | IV-Scen.Arts<br>Aud.--V Chor. |
| FINESS<br>Asbjorn | c/o Pelton<br>Cliffwood St., Lenox | Rosenborg gaten 22<br>Oslo, Norway | II - Viola |

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|---|---|---|---|
| FIRKINS<br>John P. | Drake | Sydney, Australia | IV - Scenic Design |
| FISHER<br>Frank Edward | c/o Mrs. L.H. Bull<br>Lenox | 2215 23rd Street, N.E.<br>Canton 5, Ohio | I-Orch. Cond.<br>Auditor |
| FLANAGAN<br>William Michael | Mrs. Bull<br>Walker St., Lenox | 171 East 83rd St. Apt.6-B<br>New York 28, New York | III - Composition-Mr.Copland |
| FLEETWOOD<br>James H. | c/o Rev. Owens<br>Lenox | 323 Virginia Avenue<br>Collingswood, New Jersey | I-Chor. Cond.<br>Mr. Ross |
| FOREMAN<br>Warren R. | Tracy Hall | 5620 North Delaware St.<br>Indianapolis 20, Indiana | V - Chorus |
| FRACKENPOHL<br>Arthur R. | Mrs. L. Bull<br>Lenox | 48 Myrtle Avenue<br>Maplewood, New Jersey | III-Comp.<br>Mr. Milhaud |
| FRASER<br>Robert B. | Tracy Hall | 20 Dover Road<br>Wellesley 81, Mass. | I-Orch.Cond.<br>Auditor |
| FREEMAN<br>John Wheelock | Tracy Hall | 675 W. 252 St.<br>Riverdale,New York 63,N.Y. | III-Comp.<br>Mr. Milhaud |
| FREEMAN<br>Susannah B. | Lenox School | 31 Warren Street<br>Salem, Massachusetts | V - Chorus |
| FROST<br>Thomas | Tent on Lake<br>Mahkeenac | 982 East 14th Street<br>Brooklyn, New York | I -Orch. Cond.<br>Auditor |
| GALBREATH<br>Duncan Cameron | Tracy Hall | 22 Wilson Drive<br>Babylon, L.I., New York | V- Chorus |
| GARDNER<br>June | Mrs. Howland<br>Lenox | 514 East 78th Street<br>New York, New York | IV-Op. Dram.<br>Soprano |
| GAREN<br>David | Mrs. Pelton, 15 Cliff-wood St., Lenox | 232 East 47th Street<br>New York, New York | IV - Op. Dram.<br>Tenor |
| GARRATT<br>George | Mrs. James Sullivan<br>Lenox | 52 East 53rd St.<br>New York 22, New York | V - Chorus<br>Gen'l. Aud. |
| GASTON<br>Conchita Corteza | Windsor Mtn. School | 173 West 83rd Street<br>New York, New York | IV - Op. Dram.<br>Mezzo |
| GBUR<br>Jan | Drake | 2112 Locust Street<br>Philadelphia, Pa. | IV- Opera<br>Bass-Auditor |
| GERSTENBERGER<br>Richard Carl | Tracy Hall | 9 Sargent Street<br>Lawrence, Massachusetts | II - French Horn |
| GERWIN<br>Gerald A. | Tracy Hall | 221 South Patterson St.<br>Gibsonburg, Ohio | V- Chorus<br>Gen'l. Aud. |

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|---|---|---|---|
| GETZ<br>Phyllis A. | Lenox School | 302 West 12th Street<br>New York, New York | V - Clarinet |
| GIANEDAKIS<br>Irene | Lenox School | 1516 8th Avenue, S.E.<br>Cedar Rapids, Iowa | II - Violin |
| GIBSON<br>Helen Hill | Lenox School | Anchorage<br>Kentucky | IV - Opera<br>Soprano-Aud. |
| GILBERT<br>Joan | Lenox School | 8300 Talbot Street<br>Kew Gardens, L.I.,N.Y. | V - Chorus |
| GILBERT<br>Richard Cook | Tracy Hall | 8300 Talbot Street<br>Kew Gardens,L.I.,N.Y. | V - Violin |
| GILBERTSON<br>Gordon | Tracy Hall | Box 943<br>Midwest, Wyoming | I-Chor.Cond.<br>Aud. Mr.Shaw |
| GILFENBAUM<br>Eliah | c/o Mrs. Cronin<br>Cliffwood St.,Lenox | 22 Greendale Road<br>Mattapan 26, Mass. | II - Viola |
| GLICKMAN<br>Loren R. | Drake | 3220 Corlear Avenue<br>New York 63, New York | IV-Orchestra<br>Bassoon |
| GOLDSCHMIDT<br>Bernard Hermann | Tracy Hall | 7318 Sommers Road<br>Philadelphia 38, Pa. | II - Violin |
| GOLDSTEIN<br>Arthur E. | Tracy Hall | 8835 23rd Avenue<br>Brooklyn, New York | II - French<br>Horn |
| GORDON<br>Edith | Down's Cottage<br>Main St., Lenox | 1822 Rittenhouse Square<br>Philadelphia 3, Pa. | V - Chorus<br>IV-Op. Aud. |
| GORDON<br>Kenneth Lloyd | Tracy Hall | 1002 Ditmas Avenue<br>Brooklyn, New York | II - Violin |
| GOSS<br>Robert Patterson | c/o Pelton, 15 Cliff-<br>wood Road, Lenox | 420 West 119th Street<br>Apt.37, New York, N.Y. | IV-Op. Dram.<br>Bass-Baritone |
| GOSTINSKY<br>Pauline | Lenox School | 346 East 17th Street<br>New York 3, New York | II - Violin |
| GRATCH<br>Olga | Lenox School | U.S. Quarantine Station<br>Rosebank,St.Island5,N.Y. | III - Comp.<br>Mr. Milhaud |
| GREELY<br>Carleton David | Tent on Lake<br>Mahkeenac | 503 Woodford Street<br>Portland, Maine | II & V -<br>Tuba |
| GREEN<br>Arthur | Twin Maples<br>Lenox | 12 Briar Road<br>Golf, Illinois | V - Gen'l.<br>Auditor |
| GREEN<br>Eugene Nason | Windsor Mt. School | 199 Sherman Avenue<br>New York 34, New York | IV - Scenic<br>Arts |

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|---|---|---|---|
| GRESCOE<br>Donna | Garden Gables<br>Main St., Lenox | 63 Lansdowne Avenue<br>Winnipeg,Manitoba, Canada | II - Violin |
| GRIFFITH<br>Katherine E. | Lenox School | 2229 South St. Louis<br>Tulsa, Oklahoma | IV- Opera Aud.<br>V - Chorus |
| GRIMLEY<br>Mary S. | Lenox School | 347 East Main Street<br>Moorestown, New Jersey | V - Chorus |
| GROMKO<br>William V. | Twin Maples<br>North St., Lenox | 65 Sheldon Terrace<br>New Haven, Connecticut | II - Viola |
| GROSSMAN<br>Herbert D | Windsor Mtn. School | 135 West 238th Street<br>New York 63, New York | IV - Coaching<br>I - Or.Con.Aud. |
| GROTH<br>Howard William | Drake | 512 North 6th Street<br>Springfield, Illinois | IV - Opera<br>Auditor |
| GUTTA<br>Marie S. | Drake | 158 Hamilton Street<br>Albany, New York | IV - Opera<br>Aud. Mezzo |
| HALL<br>Jeannette | Lenox School | 3136 Wisconsin Avenue<br>Berwyn, Illinois | V - Viola |
| HALLER<br>Corinne | Lenox School | 1 Daniels Street<br>Salem, Massachusetts | V - Violon-<br>cello |
| HAMLET<br>Selma B. | Mrs. Malmstrom<br>Lenox | Marret Place<br>Louisville 8, Kentucky | I-C.C.Aud.Shaw<br>IV-Costum.Aud. |
| HARNELL<br>Joseph | c/o D. Lyon<br>Pittsfield Road | 760 Alhambra Circle<br>Coral Gables, Florida | V-Chorus<br>Gen'l. Aud. |
| HART<br>Ralph Eugene | Drake | 110½ North Woodlawn Ave.<br>Burlington, Iowa | V - Chorus<br>I-C.C Aud.Shaw |
| HASTE<br>Holly | Lenox School | 1514 Puebla Drive<br>Glendale 7, California | II - Violon-<br>cello |
| HAVAS<br>Donald Paul | Mrs. Daley<br>Church St., Lenox | 17 Carpenter Terrace<br>Belleville 9, New Jersey | II & V<br>String Bass |
| HAYES<br>Janet | Lenox School | 1419 Chicago Avenue<br>Evanston, Illinois | IV-Op. Dram.<br>Soprano |
| HEIM<br>Doris Ann | Lenox School | 419 West Union Street<br>West Chester, Pa. | II - Violin |
| HEINBAUGH<br>Helen D. | Box 923<br>Pittsfield | 23 South 23rd St.<br>Philadelphia 3, Pa | IV-Op.-Coach.<br>Piano |
| HEINBAUGH<br>Marshall W. | Box 923<br>Pittsfield | 23 South 23rd St.<br>Philadelphia 3, Pa. | IV-Op.. Dram.<br>Baritone |
| HELFMAN<br>Naomi | Mrs. Howland<br>Lenox | 65 Park Terrace East<br>New York 34, New York | V - Chorus |

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|---|---|---|---|
| HERFORD<br>Peter Michael | Fairview Cottage<br>Stockbridge Bowl | 201 West 78th Street<br>New York 24, New York | V - Chorus |
| HERZ<br>Hermann | Stonewall House<br>Lenox | 333 West 86th Street<br>New York 24, New York | I-Orch.Con.Aud.<br>IV-Con.-Coach. |
| HEWITT<br>Butron S. | Tracy Hall | 601 West 113th Street<br>New York, New York | II - English Horn, Oboe |
| HIERSOUX<br>John August | Tracy Hall | 809 Laurel Road<br>Charleston, West Va. | I-Orch.&Chor.<br>Cond.Aud.Shaw |
| HIRSCHL<br>Edwin John | c/o Mc Carthy<br>Tuckeer, Lenox | 153 S. LaPeer Drive<br>Los Angeles 36, Cal. | IV-Op. Dram.<br>Bass |
| HITE<br>David L. | Garage, Tanglewood | 2413 Indiana Avenue<br>Columbus 2, Ohio | II- Bass Clarinet |
| HOFFMAN<br>Irwin | Dunbar's<br>West St., Lenox | 564 Riverside Drive<br>New York 27, New York | I-Orch. Cond. |
| HOIS<br>Charles F. | Tracy Hall | 5538 Florence Avenue<br>Philadelphia 43, Pa. | II - Trumpet |
| HOLCOMB<br>Dorothy R. | Hampton Terrace<br>Lenox | Roanoke House,Ft.Hill<br>Village, Scarsdale,N.Y. | II-Violin<br>I-Orch.Con.Aud. |
| HOLDEN<br>Marilyn | Drake Hall | New Haven<br>Vermont | V - Chorus |
| HOLT<br>Mildred J. | Mrs. Cameron<br>Maple St., Lenox | 150 South Middle Neck Rd.<br>Great Neck, L.I., N.Y. | V - Chorus |
| HONAAS<br>Christopher | c/o G. Werner<br>Tucker St., Lenox | Rollins College<br>Winter Park, Florida | V - Chorus<br>Gen'l. Aud. |
| HOPKINS<br>Barbara | Lenox School | 1506 Lake Avenue<br>Richmond 21, Virginia | V - Chorus |
| HORELICK<br>Beth | Lenox School | 10 West 96th Street<br>New York 25, New York | IV - Sc. Arts<br>V - Chorus |
| HOWDEN<br>Bruce Edward, Jr. | Tracy Hall | 119 Colfax Road<br>Havertown, Pennsylvania | III-Comp.<br>Mr. Milhaud |
| HUNGERFORD<br>Lenore B. | Lenox School | 253 Genesee St.<br>Utica, New York | V - Trumpet |
| HUSTIS<br>James H. | Mrs. Malstrom<br>Lenox | 66 Brewster Road<br>Scarsdale, New York | V - Trumpet |
| HUSTON<br>David S. | Cunningham<br>Pittsfield Road | 4 Thoreau Street<br>Concord, Massachusetts | V - Oboe |
| HYMAN<br>Leon | Mrs. Crosby<br>Lenox | 288 East 168th St.<br>New York 56, New York | I-Chor. Cond.<br>Mr. Ross |

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| IGLEISIAS<br>Antonio | Mrs. May<br>Lenox | Avenida Reina Victoria<br>Madrid, Spain | I-Orch. Cond.<br>Gen'l. Aud. |
| ISRAEL<br>Theodore | Garage, Tanglewood | 119 Webster Avenue<br>Brooklyn 30, New York | II - Viola |
| IUELE<br>John | Tracy Hall | 209 Seymour Street<br>Lansing, Michigan | I-Orch. Cond.<br>Auditor |
| JACOBIUS<br>Gunter | Garage at Tanglewood | 408 South 22nd Street<br>Philadelphia, Pa. | II - Bassoon |
| JAKUBOWSKI<br>Frank | Drake | 92 Roath Street<br>Norwich, Connecticut | IV - Scenic<br>Arts |
| JAMIESON<br>Robert W. | c/o Rev. Owens<br>Lenox | 921 19th Street<br>Santa Monica, California | II - Violon-<br>cello |
| JENKINS<br>Robert | Drake | 5111 Carrollton Avenue<br>Indianapolis, Indiana | I - Orch.<br>Cond.-Auditor |
| JETT<br>David W. | Tracy Hall | 215 Fosdick Street<br>Cincinnati 19, Ohio | II - Bass<br>Trombone |
| JOHNSON<br>Adyline C. | Lenox School | 2915 44th Avenue South<br>Minneapolis 6, Minn. | IV- Op. Dram.<br>Mezzo |
| JOHNSON<br>Mildred | Lenox School | 232 Moore Street<br>Princeton, New Jersey | IV-Op.Chamber<br>Viola |
| JONAS<br>Grace | Lenox School | 185 McClellan Street<br>New York 56, New York | V - Violin<br>Chorus |
| JONES<br>J. William | c/o Mrs. Cavanaugh<br>Main St., Lenox | University of Redlands<br>Redlands, California | I-C.C.-Aud.<br>V - Chorus |
| JONES<br>Iris Ann | Lenox School | 3314 East 23rd Street<br>Oakland, California | I-Chor. Cond.<br>Aud.Mr.Ross |
| JONES<br>Raymond S. | Tracy Hall | 5214 S. Jamieson<br>St. Louis 9, Missouri | I-Orch.Cond.<br>Auditor |
| JOSTEN<br>Eileen | c/o Mrs. Frank Munn<br>Pittsfield | Hotel Buckingham,101 W.<br>57th Street, New York, N.Y. | V- Viola |
| KAHN<br>Ann Louise | Lenox School | 820 Park Avenue<br>New York 21, New York | V- Chorus |
| KALLIR<br>Lilian M. | Lenox School | 285 Riverside Drive<br>New York, New York | II-Ch. Music<br>Piano |
| KAPLAN<br>Melvin I. | Mrs. Hughes<br>Main St., Lenox | 3405 Putnam Place<br>New York 67, New York | IV-Op. Ch.<br>Music-Oboe |
| KAROL<br>Robert I. | Tracy Hall | 4921 North Warnock St.<br>Philadelphia 41, Pa. | II - Viola |

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|---|---|---|---|
| KASOW<br>Norman J. | Mrs. Crosby<br>Lenox | 1 Chester Court<br>Brooklyn 25, New York | II - Bassoon |
| KAZA<br>Eugene | Drake | 7007 Lexington Avenue<br>Cleveland, Ohio | II - Violin |
| KEANEY<br>Helen | Cunningham<br>Pittsfield Rd., Lenox | 61 Thornton Road<br>Chestnut Hill, Mass. | II- Cham. Mus.<br>Piano |
| KELLER<br>Marian | Dixon Cottage<br>Housatonic St.,Lenox | 5 Moody Street<br>East Northfield, Mass. | V - Chorus |
| KELLOGG<br>Alice L. | Lenox School | Lakeville<br>Connecticut | V - Chorus |
| KEMLER<br>Alan | Tracy Hall | 11 Royal Road<br>Brookline, Massachusetts | V - Chorus |
| KINGDON<br>Franklyn Stuart | Mrs N. Lynch<br>Taconic St., Lenox | 1142 N. Pulaski Road<br>Chicago 51, Illinois | I - Orch.Cond.<br>Auditor |
| KLAMKIN<br>Bennett David | Tracy Hall | 22 Buckingham Street<br>Waterbury 33, Conn. | V - Chorus |
| KLAN<br>Joseph A. | Tracy Hall | 606 East 12th Street<br>Erie, Pennsylvania | I-Chor.Cond.<br>Aud. Shaw |
| KLEINERMAN<br>Frances Z. | The Village Inn<br>Lenox | 15 Meadowbrook Road<br>Longmeadow, Mass. | V - Chorus |
| KNUDSON<br>Paul F. | c/o Mrs. Owen<br>Cliffwood St., Lenox | 31 Elm Street<br>Wellesley Hills 82, Mass. | V - Chorus<br>Gen'l. Aud. |
| KOFF<br>Richard B. | Garage at Tanglewood | 1946 West Ninth Street<br>Brooklyn 23, New York | II & V - Tym-<br>pani-Percuss. |
| KOLE<br>Richard R. | Garage at Tanglewood | 5611 South Sacramento<br>Chicago, Illinois | II - Flute |
| KONOWITZ<br>Elinor | Drake House | 91 Fuller Street<br>Brookline, Massachusetts | V - Chorus |
| KOSTON<br>Dina | Lenox School | 5418 Ridgewood Court<br>Chicago, Illinois | II-Cham. Mus.<br>Piano |
| KRAFT<br>William | c/o D. Lyon<br>Pittsfield Rd., Lenox | 2009 28th Street<br>San Diego 2, California | II & V<br>Percussion |
| KRIEGER<br>Edino | Tracy Hall | Brusque, Santa Caterina<br>Brazil | III - Comp.<br>Mr. Copland |
| KRUG<br>Ruth | Lenox School | 7359 S. Aberdeen<br>Chicago, Illinois | II - Violon-<br>cello |
| KRUGER<br>Harry | Tracy Hall | 158 Atlanta Ave.,S.E.<br>Atlanta, Georgia | V - Flute |

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|---|---|---|---|
| KRUPNICK<br>Estelle | Lenox School | 281 Pomona Avenue<br>Newark 8, New Jersey | II - Violin |
| KUBAT<br>Eugene Joseph | Laurelwood Farm<br>R. 7, Stockbridge | 2621 S. Avers Avenue<br>Chicago, Illinois | I-Orch. Cond.<br>Auditor |
| KUEHEFUHS<br>Gertrude C. | Mrs. Cameron<br>Maple St., Lenox | 159 E. Lane Avenue<br>Columbus 1, Ohio | V - Chorus |
| KURKA<br>May S. | c/o Miss A. Dunbar<br>West St., Lenox | 160 Claremont Avenue<br>Apt.6A, New York 27, N.Y. | V - Chorus |
| KURKA<br>Robert Frank | c/o Miss A. Dunbar<br>West St., Lenox | 160 Claremont Avenue<br>Apt.6A, New York 27, N.Y. | III - Comp.<br>Mr. Milhaud |
| KURKJIAN<br>Sarkis | Drake Hall<br>( ) | 110 Main Street<br>Bridgewater, Mass. | V - Violin |
| KURTZ<br>Eugene Allen | Mrs. L. Bull<br>Lenox | 907 Pennsylvania Av.,NE<br>Atlanta, Georgia | III - Comp.<br>Mr. Milhaud |
| LABELLA<br>Peter, Jr. | Mrs. Cronin<br>Cliffwood St., Lenox | 19 Eldredge St.<br>Port Chester, New York | II - Trumpet |
| LASKO<br>Gilda | Lenox School | 5227 Walnut Street<br>Philadelphia 39, Pa. | V - Chorus |
| LAWNER<br>George | Drake Hall | 5720 Harper Avenue<br>Chicago 37, Illinois | IV - Cond.-<br>Coaching |
| LAZARUS<br>Wayne | Tracy Hall | 336 Park Street<br>San Leandro, California | I-Orch.Cond.<br>Auditor |
| LEE<br>Cynthia | Lenox School | 812 Park Avenue<br>New York, New York | V - Chorus |
| LEE<br>Noel D. | Tracy Hall | 600 Robinson Avenue<br>West Lafayette, Indiana | II - Chamber<br>Music-Piano |
| LENHOFF<br>Harry Ralph | Tracy Hall | 2279 SW Fifth Avenue<br>Miami, Florida | V - Bass<br>Trombone |
| LEVINE<br>Stanley P. | Tracy Hall | 1179 President Street<br>Brooklyn 25, New York | IV-Op.Cham.<br>Or.Fr. Horn |
| LEVITT<br>Sorelle | Lenox School | 5054 Woodlawn Avenue<br>Chicago, Illinois | V - Violin |
| LEWIS<br>Edward | Tracy Hall | 601 West 113 Street<br>New York 25, New York | III-Comp.<br>Mr. Copland |
| LEWIS<br>James W. | Drake Hall | 804 Cathedral Street<br>Baltimore 1, Maryland | I-Chor.Cond.<br>Aud.-Mr.Shaw |
| LEWENTHAL<br>Raymond | Mrs. Crosby<br>Lenox | 1323 N. Martel Avenue<br>Hollywood 46, California | II-Cham. Mus.<br>Piano |

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|---|---|---|---|
| LICHTENBERG<br>Edith L. | Lenox School | 186 Westminster Drive<br>Yonkers, New York | V - Violin |
| LIGHT<br>John A. | 104 Bartlett Avenue<br>Pittsfield | 2155 Eleventh Court South<br>Birmingham 5, Alabama | IV - Opera<br>Auditor |
| LIGHT<br>Martha H. | 104 Bartlett Avenue<br>Pittsfield | 2155 Eleventh Court South<br>Birmingham, Alabama | IV - Opera<br>Auditor |
| LIPKIN<br>Seymour | Mrs. Crosby<br>Lenox | 3260 Webb Avenue<br>Detroit 6, Michigan | I - Orch. Con. |
| LITT<br>Aureen | Lenox School | 1840 Shaw Avenue<br>Pittsburgh 17, Pa. | V - Chorus |
| LLOYD<br>David | South Mtn.<br>Cottage #4 | 5616 Vermont Street<br>Minneapolis 16, Minnesota | IV- Op. Dram.<br>Tenor |
| LLOYD<br>Whitfield | South Mtn.<br>Cottage #2 | Durham Road<br>Chapel Hill, N. Carolina | V - Chorus |
| LOACH<br>Donald G. | Drake Hall | 1374 South Vine Street<br>Denver 10, Colorado | I-Chor.Cond.<br>Aud.Mr.Shaw |
| LUDWIG<br>Irving | Tracy Hall | 5738 Cedar Avenue<br>Philadelphia 43, Pa. | II - Violin |
| McALLISTER<br>James E. | Tracy Hall | c/o Mr. W.E. Ingersoll<br>Oakdale, New York | II & V - Tuba |
| McMILLAN<br>Ann E. | Drake Hall | 316 North Center Street<br>Medina, New York | V - Chorus |
| MA SI HON | Tracy Hall | c/o Mr. F.Day, 170 Sargent St., Newton 58, Mass. | II - Violin |
| MacINNIS<br>Murdock Donald | Tracy Hall | 448 Riverside Drive<br>New York 27, New York | I-Orch.& Chor.<br>Con.Aud.Shaw |
| MAGER<br>Pierre F. | 185 East Street<br>Grt. Barrington | 52 High Street<br>Brookline, Massachusetts | V - Chorus |
| deMAJO<br>Cecilia | Lenox School | Este 3 #23 Caracas.<br>Venezuela | II & V -Harp |
| MANSFIELD<br>Newton | Tracy Hall | 17-51st Street<br>Weehawken, New Jersey | IV-Op.Orch-<br>Ch.Mus.Violin |
| MARCOV<br>Evi | Drake Hall | 113-51 72nd Road<br>Forest Hills, L.I.,N.Y. | V - Chorus |
| MARCUS<br>Leonard M. | Tracy Hall | 1800 Davidson Avenue<br>New York, New York | V - Violin |
| MATTHIES<br>Eloise | Lenox School | 8227 South Green Street<br>Chicago 20, Illinois | II-Cham. Mus.<br>Piano |

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|---|---|---|---|
| MAXWELL<br>LeGrand W. | Tracy Hall | 1115 South 15th East St.<br>Salt Lake City 5, Utah | V - Chorus |
| MAYER<br>Fred C. | Tracy Hall | Friends University<br>Wichita, Kansas | I-Chor. Cond.<br>Aud.Mr. Shaw |
| MEAD<br>Russell P. | Tracy Hall | 21 North Hancock Street<br>Lexington 73, Mass. | V - Chorus |
| METCALF<br>John R. | c/o Rev. J. Owens<br>Cliffwood St., Lenox | Wolf Road, R.D. 1<br>Erie, Pa. (Box 1113) | I - Chor. Cond.<br>Mr. Ross |
| MICHAELS<br>Melvin H. | Mrs. D. Lyon<br>Pittsfield Rd.,Lenox | 2171 S.W.22nd Terrace<br>Miami, Florida | II- Viola |
| MILLEN<br>Harry I. | Cunningham<br>Pittsfield Rd., Lenox | 1626 Commonwealth Avenue<br>Brighton, Massachusetts | II & V -<br>String Bass |
| MILLER<br>Herman F. | c/o Burleigh, 52<br>Stratford Ave., Pitts. | 2250 Turnbull Avenue<br>New York 61, New York | IV - Op. Dram.<br>Bass-Baritone |
| MILLER<br>Marilynn | Lenox School | 1685 Morris Avenue<br>New York 57, New York | V - Chorus |
| MINSKY<br>Rosaline | Lenox School | 69 Homestead Street<br>Roxbury 21, Mass. | V - Violin |
| MITCHELL<br>Lois Waring | Lenox School | 721 West College Avenue<br>State College, Pa. | IV - Auditor |
| MONACHINO<br>Francis L. | c/o Mrs. Pelton<br>15 Cliffwood St., Lenox | 101-46 94th Street<br>Ozone Park 17, New York | IV-Op. Dram.<br>Bass |
| MONTONI<br>Raymond J. | Tracy Hall | 1266 Lindley Street<br>Bridgeport, Connecticut | II - Viola |
| MOONEY<br>Lenore K. | Lenox School | 281 Manning Boulevard<br>Albany, New York | V - Chorus |
| MOORE<br>Kermit D. | Mrs. H.N. Rollison<br>Housatonic St.,Lenox | 278 Scott Avenue<br>Akron 4, Ohio | II - Violon-<br>cello |
| MOYNAGH<br>Joan Marie | Lenox School | 69 Piedmont Street<br>Worcester 2, Mass. | IV - Opera<br>Auditor |
| MUNGER<br>Leland Ralph | Tent on Lake<br>Mahkeenac | 945 Prospect Avenue<br>Jonesville, Wisconsin | II - Clarinet |
| MURCH<br>Frank George | c/o R.V. Murphy<br>Beachwood, Lenox | 5735 Cass Avenue, Stud.E<br>Detroit 2, Michigan | IV-Coach.-Cond.<br>Piano |
| MURRAY<br>Billie Olive | Lenox School | 2447 Turner Road<br>Windsor, Ontario, Canada | IV-Op.Orch.<br>Ch.Mus.-Trumpet |
| MUZZEY<br>Susan Ann | Lenox School | 3117 35th Street N.W<br>Washington 16, D.C. | V - Violon-<br>cello |

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|---|---|---|---|
| NAGEL<br>Robert E., Jr. | Tracy Hall | 757 Shady Drive East<br>Pittsburgh 16, Pa. | III-Comp.<br>Mr. Copland |
| NEIGER<br>Millard S. | Tracy Hall | 846 Paxton Road<br>Cleveland 8, Ohio | II - Trombone |
| NICHOLS<br>Jean Alice | Lenox School | 47 Elm Avenue<br>Highwood, Illinois | IV - Opera<br>Auditor |
| NOVACK<br>Mark Edwards | Tracy Hall | 157 Clark Road<br>Brookline, Mass. | V - Chorus |
| O'DONNELL<br>Bernard A. | Tracy Hall | 998 Beacon Street<br>Newton Centre, Mass. | II - Trumpet |
| OGILBY<br>Alexander | Garden Gables<br>Lenox | 45 Woodside Circle<br>Hartford 5, Connecticut | V - Chorus |
| ONTELL<br>Sara | Lenox School | 248 Keer Avenue<br>Newark, New Jersey | IV - Opera<br>Auditor |
| OSTROWSKI<br>Frank E., Jr. | Garage at Tanglewood | 250 42nd Street<br>Pittsburgh, Pennsylvania | V - Trumpet |
| OWENS<br>Herbert Joseph | Mrs. Kirchner<br>Cliffwood St.,Lenox | 1019 Vincennes Street<br>New Albany, Indiana | II - Trombone |
| PACK<br>Rowland S. | South Mtn. Cottage<br>#3 | 240 Evelyn Avenue<br>Toronto, Ontario, Canada | II - Violon-<br>cello |
| PAGE<br>Peter Kimball | Drake Hall | 1717 North Park Avenue<br>Chicago 14, Illinois | IV-Conducting<br>Coaching |
| PARKER<br>Alice Stuart | Singing Brook Farm<br>Charlemont | 7 Ledgewood<br>Winchester, Massachusetts | I - Chor. Cond.<br>Mr. Shaw |
| PARKER<br>Virginia A. | Lenox School | 6204 Dorchester Avenue<br>Chicago, Illinois | IV Op. Dram.<br>Soprano |
| dePASQUALE<br>Robert R. | Bird Sanctuary<br>Lenox | 213 E. Cliveden Avenue<br>Philadelphia, Pa. | II - Violin |
| PATTERSON<br>Alfred N. | Barn at Tanglewood | 42 Concord Avenue<br>Cambridge 38, Mass. | I-Chor. Cond.<br>Mr. Ross |
| PATTERSON<br>Barbara S. | Barn at Tanglewood | 42 Concord Avenue<br>Cambridge 38, Mass. | V- Chorus |
| PETERMAN<br>William J. | Stonewall House<br>Lenox | 614 Watson Street<br>Ripon, Wisconsin | I- Chor. Cond.<br>Aud. Mr. Ross |
| PETERSON<br>Jack Lee | Tracy Hall | 29 East 332nd Street<br>Willoughby, Ohio | II - Ch. Mus.<br>Piano |
| PHILIPS<br>Eliot Abbe | Tracy Hall | 43-25 44th Street<br>Long Island City, N. Y. | V - Tenor<br>Trombone |
| PHILIPS<br>Thomas Hall, Jr. | Windsor School<br>Lenox | 199 Douglas Road<br>Staten Island, New York | IV- Stage<br>Directing |

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|---|---|---|---|
| PIERCE<br>Nancy Douglas | Lenox School | Dublin<br>New Hampshire | V - Chorus |
| PINKERTON<br>Elaine I. | Lenox School | 295 Salem Street<br>Malden 48, Mass. | II - Violin |
| PLAGER<br>Amy | Lenox School | 151 West 86th Street<br>New York 24, New York | V - Chorus |
| POCKRISS<br>Lee Julian | Tracy Hall | 325 Ocean Avenue<br>Brooklyn 25, New York | I-Orch.Cond.<br>Auditor |
| POGUL<br>Mary | Lakeview Cabins<br>Laural Lake, Lee | 3491 Bedford Avenue<br>Brooklyn 10, New York | IV - Opera<br>Auditor |
| POLERI<br>David | Drake Hall | 8 East 9th Street<br>New York, New York | IV - Op. Dram.<br>Tenor |
| POPKY<br>Marjory May | c/o Mrs. Munn, 70<br>Elizabeth St., Pitts. | 13 Riverside Drive<br>Wilkes-Barre, Pa. | II - Violin |
| POPPER<br>Alfred | c/o Mc Carthy<br>Tucker St., Lenox | 3553 East 151 Street<br>Cleveland 20, Ohio | IV- Cond.-Coach.<br>Pianist |
| POTTLE<br>Ralph R., Jr. | c/o Mrs. Cavanaugh<br>Lenox | 407 North Magnolia St.<br>Hammond, Louisiana | V - French<br>Horn |
| POWERS<br>George E. | Tracy Hall | 3315 New Haven Avenue<br>Fort Wayne, Indiana | V - Chorus |
| PRATT<br>Frederick S.II | c/o Dudley Webb<br>Becket | 19 Pine Road, Chestnut<br>Hill, Brookline, Mass. | I-Chor.Cond.<br>Aud.Shaw-V-Ch. |
| PRITCHARD<br>James | Tracy Hall | 801 Cromer Street<br>Newberry, South Carolina | II & V- Bass<br>Clarinet |
| PUGH<br>Russell | Drake | Route 1, Box 7<br>Wawkeegan, Illinois | IV - Bassoon |
| RADDING<br>Donald | Tracy Hall | 38 Sterns Terrace<br>Springfield, Mass. | II - Violin |
| RADOVSKY<br>Carol J. | Lenox School | 492 June Street<br>Fall River, Massachusetts | V - Chorus |
| RAHNING<br>Wilma | Drake Hall | 7832 Laurel Avenue<br>Madeira, Ohio | V - Chorus |
| RAMOSKA<br>Biruta Mary | Lenox School | 33 Hamilton Street<br>Hartford, Connecticut | IV-Op. Dram.<br>Soprano |
| RAVENAL<br>Earl C. | Tent on Lake Mahkeenac | 10 Elmgrove Avenue<br>Providence 6, Rhode Island | II - Violin |
| READ<br>Tamar C. | Lenox School | 622 West 114th Street<br>New York 25, New York | I-Chor.Cond.<br>Aud.Mr.Shaw |

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|---|---|---|---|
| RENWICK<br>Wilke Richard, Jr. | Tracy Hall | 23 Cromwell Street<br>Kittery, Maine | II - French Horn |
| REUTHE<br>Iona Price | Mrs. Lyons<br>Main St., Lenox | 1025 W. Market Street<br>Lima, Ohio | I- Chor. Cond. Aud. Mr.Ross |
| RICE<br>Leona G. | Lenox School | 445 Richmond Avenue<br>Maplewood, New Jersey | I-Chor. Cond. Aud. - Mr.Shaw |
| RICHMOND<br>Nancy | Drake | 129 Dean Road<br>Brookline 46, Massachusetts | IV - Auditor |
| ROBERTS<br>Wilfred, Jr. | Mrs. Pelton<br>Lenox | 14025 Winthrop<br>Detroit 27, Michigan | IV-Op. Chamber Music-Trumpet |
| ROBINSON<br>Evan W. | Tracy Hall | P.O. Box 356<br>Sylacauga, Alabama | I-Chor. Cond. Aud. Mr.Shaw |
| RODGERS<br>Patricia J. | Lenox School | 1 Dorset Place<br>Glendale, Ohio | V - Chorus |
| ROGERS<br>Barbara E. | Lenox School | 340 Woodland Avenue<br>Winnetka, Illinois | V - Chorus |
| ROGERS<br>Lucile | Lenox School | 340 Woodland Avenue<br>Winnetka, Illinois | V - Violin |
| ROITMAN<br>Eugene | Tracy Hall | 47 Washington Avenue<br>Winthrop 52, Mass. | V - Oboe |
| ROLLER<br>Roger Wayne | Mr. Joyner<br>West St., Lenox | 503 West Delaware St.<br>Cleveland, Oklahoma | II-English Horn - Oboe |
| RONCONE<br>Edward | Tracy Hall | 513 Hill Street<br>Sewickley, Pennsylvania | I-Orch. Cond. Auditor |
| ROSENBERG<br>Irene | Lenox School | 28 East 10th Street<br>New York, New York | II-Cham. Mus. Piano |
| ROSENKRANZ<br>Edwin | Tracy Hall | 405 Westchester Avenue<br>Mount Vernon, New York | V - Bassoon |
| ROTH<br>Charles J. | Tracy Hall | 545 East Chester Street<br>Long Beach, New York | I-Orch. Cond. Aud. V-Chor. |
| ROTHSTEIN<br>Lewis | Tracy Hall | 2003 Avenue J<br>Brooklyn 10, New York | I-Chor.Cond. Mr. Shaw |
| ROUNSEVILLE<br>Robert Field | Drake Hall | 115 West 71st Street<br>New York, New York | IV-Op. Dram. Tenor |
| ROZZI<br>Dorothy E. | Lenox School | 86 Academy Avenue<br>Providence, Rhode Island | IV - Costuming |
| RUBENS<br>Beryl | Lenox School | 132 West 15th Street<br>New York, New York | II - Violin |

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|---|---|---|---|
| RUDKO<br>Lionel | Lake View Cabins<br>Laurel St., Lee | 6565 Booth Street<br>Rego Park, Long Island,NY | I-Orch.Cond.<br>Auditor |
| RUDOLPH<br>Robert C. | Sunny Banks<br>Mrs. Crosby, Lenox | P.O. Box 1298 Seven T Bar<br>Ranch, Sheridan, Wyoming | V- Chorus |
| RUSHFORD<br>Colette E. | Lenox School | 184 Lafayette Street<br>Salem, Massachusetts | II & V -<br>Harp |
| RUSSELL<br>Theodore C. | Park Tower Apts.<br>Lee | Box 5014 Millsaps College<br>Jackson, Mississippi | II - Violin |
| RUVOLO<br>Frances M. | Drake | 1124 47th Street<br>Brooklyn 19, New York | IV - Auditor |
| RYBKA<br>Boris Igor | Tent on Lake | 85-31 168th Street<br>Jamaica 3, L.I., New York | V - French<br>Horn |
| SACK<br>Florence Ann | Queechy Lake<br>Canaan, New York | 51 West 86th Street<br>New York 24, New York | V - Chorus |
| SARVAY<br>Laura Ann | Lenox School | 66 Hamlin Street<br>Cortland, New York | V - Trombone |
| SCHAFER<br>Laura M. | Lenox School | 3009 Virginia Avenue<br>Louisville 11, Kentucky | II - Viola |
| SCHALLER<br>Paul | Pelton House<br>Lenox | 5211 79th Street<br>Elmhurst, L.I., New York | IV-Op.-Cham.<br>Orch.Clarinet |
| SCHANZER<br>Wolfgang | South Mountain<br>Cottage #2 | 208 East 101st Street<br>New York, New York | II-Cham. Mus.<br>Piano Acc.Ross |
| SCHECHTMAN<br>Saul | c/o Mrs Cooper<br>Tucker St.,Lenox | 1430 Ocean Avenue<br>Brooklyn 30, New York | I - Orch. Cond.<br>Auditor |
| SCHEELE<br>Dorothy Ann | "Stowaway"<br>Stockbridge | 551 West 239th Street<br>Riverdale 63, New York, N.Y. | V - Chorus |
| SCHIFF<br>Charles B. | c/o Miss Cooper<br>Tucker St., Lenox | 600 West 116th Street<br>New York 27, New York | I-Orch.Cond.<br>Auditor |
| SCHIFF<br>Muriel | c/o Mr. Pelton<br>Cliffwood St.,Lenox | 2 Crandall Street<br>Adams, Massachusetts | II - Violin |
| SCHIPPERS<br>Thomas Robert | c/o Mrs. Rothschild<br>West St.,Lenox | 1922 Spruce Street<br>Philadelphia, Pa. | I - Orch.Cond.<br>Auditor |
| SCHMIDT<br>Harry A. | c/o Mrs. Cummings<br>West St., Lenox | 284 Olentangy Street<br>Columbus 2, Ohio | II - Orch.<br>Clarinet |
| SCHMIDT<br>Jeanne H. | Lenox School | 5052 Drexel Blvd.<br>Chicago, Illinois | V - Chorus |
| SCHNEE<br>Murray D. | Mr. Gaston's Cottage<br>Lake Mahkeenac | c/o Pittsburgh Symph.Or.<br>Farmers Bank Bdg.Pittsburgh,Pa. | I-Orch.Cond.<br>Aud. |

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| SCHNITKE<br>Glenn Albert | Drake | 334 Front Street<br>Berea, Ohio | IV - Op. Dram.<br>Tenor |
| SCHOEP<br>Arthur Paul | Drake | 120 Hemenway Street<br>Boston, Massachusetts | IV - Op. Dram.<br>Baritone |
| SCHUSTER<br>John | Wallace Inn<br>Lenox | 1206 West Oregon<br>Urbana, Illinois | V - Oboe |
| SCOTT<br>Harold H. | c/o Mr. Casey<br>Mohana Bg.,Main St. | 447 W. Hillcrest<br>Monrovia, California | I-Orch. Cond.<br>Auditor |
| SEBASTIANI<br>Pia | Lenox School | Santa Fe 1436<br>Buenos Aires, Argentina | III-Composition<br>Mr. Copland |
| SEIGEL<br>Harvey | Tracy Hall | 989 Bloor Street West<br>Toronto, Canada | II - Violin |
| SELVIG<br>Orton Charles | c/o Mrs. Wells<br>12 Wellington Av.,Pitts. | Pine Grove,Orchard Lke.<br>Rt.1, Savage, Minnesota | I - Orch.Cond.<br>Auditor |
| SHANET<br>Howard Stephen | Mrs. Crosby<br>Lenox | 78 Irving Place<br>New York 3, New York | I - Orch. Cond. |
| SHAPIRO<br>M. David | c/o Kirchner<br>Cliffwood St.,Lenox | Route #1<br>Ringoes, New Jersey | IV-Conducting-<br>Coaching |
| SHARAF<br>Myrna L. | Lenox School | 87 Colchester Street<br>Brookline, Massachusetts | V - Chorus |
| SHEFELUK<br>Marie | South Mountain<br>Cottage #4 | 1917 Nicollet Avenue<br>Minneapolis, Minnesota | IV-Op Cham.<br>Mus.-Violin |
| SIEGEL<br>Lorna | Lenox School | 31-46 89th Street<br>Jackson Heights, N.Y. | V - Chorus |
| SIMMS<br>Ernest Washington | Tracy Hall | Tuskegee Institute<br>Alabama | IV-Orchestra<br>Oboe |
| SIMS<br>E.G.,Jr. | Tracy Hall | 422 Valley Road,Roebuck<br>Springs,Birmingham, Ala. | V - Chorus |
| SJOEN<br>Alf Hansteen | c/o Pelton<br>Cliffwood St.,Lenox | Sverdrups gt. 26<br>Oslo, Norway | II - Orch.<br>Violin |
| SKELTON<br>William | Tent on Lake Front | 34 Prospect Lane<br>Hamden 14, Connecticut | II - Orch.<br>Bassoon |
| SKOWLUND<br>Carl Thomas | Tracy Hall | 1309 Merryman Street<br>Marinette, Wisconsin | II - Orch.<br>Trombone |
| SMITH<br>Barbara A. | Lenox School | 319 Highland Avenue<br>Winchester, Massachusetts | V - Chorus |
| SMITH<br>Charlotte J. | Lenox School | 7756 Bonhomme Avenue<br>St. Louis 5, Missouri | IV- Op. Ch<br>Mus.StringBass |

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| SMITH<br>Mary Catherine | Lenox School | 2114 Culbertson Avenue<br>New Albany, Indiana | IV - Orch.<br>Violin |
| SMYLES<br>Harry Milton | Mrs. Robert Smith<br>West Street, Lenox | 10724 Hampden Avenue<br>Cleveland, Ohio | II - Orch.<br>Oboe |
| SPERRY<br>Carol | Windsor Mountain<br>School | 5532 Everett Avenue<br>Chicago, Illinois | V - Chorus |
| SPERRY<br>Leonard M.,Jr. | Windsor Mountain<br>School | 4939 Greenwood Avenue<br>Chicago, Illinois | V - Chorus |
| SPERY<br>Joseph C. | Tracy Hall | Mundelein, Illinois | II & V-Tympani<br>Percussion |
| SPEYER<br>Andre | Mahkeenac Hts.<br>Lenox | 37 Addington Road<br>Brookline 46, Mass. | II - French<br>Horn |
| STANGER<br>Russell T. | Tracy Hall | Fruit Street<br>Westboro, Massachusetts | I-Orch. Cond.<br>Auditor |
| STAPLES<br>Gordon | Tracy Hall | 4648 D Street<br>Philadelphia, Pa. | II - Violin |
| STARER<br>Robert | Tracy Hall | 100 Morningside Dr.,NY,NY<br>(Jerusalem, Palestine) | I-Orch.Cond.<br>Aud.(Comp.) |
| STEMM<br>Mary Kathryn | Twin Maples<br>Lenox | 151 Gage Avenue<br>Elkhart, Indiana | II & V -<br>Harp |
| STERN<br>Daniel | Mrs. Crosby<br>Lenox | 286 E. 2nd Street<br>New York, New York | II - Violon-<br>cello |
| STIEGLITZ<br>Margot | Lenox School | 32 East 64th Street<br>New York, New York | V - Chorus |
| STILLMAN<br>Jean | Lenox School | 39 Morton Street<br>Andover, Massachusetts | II - Violin |
| STOLIN<br>Sonia Vlasta | Lenox School | 30-76 35 Street<br>Astoria 3, L.I., New York | IV- Op. Dram.<br>Soprano |
| STONE<br>Sayard E. | c/o Holmes<br>Stockbridge Rd.,Lenox | 264 Harvard Street<br>Cambridge, Massachusetts | I- Orch. Cond.<br>Auditor |
| STOTT<br>Helen B. | Mrs. May<br>Lenox | Tilton House<br>Andover, Massachusetts | I-Chor. Cond.<br>Mr. Ross |
| STADTMORE<br>Arlynne Ellen | Downs Cottage<br>Main St., Lenox | 1117 East 26th Street<br>Brooklyn, New York | V - Chorus |
| STONE<br>Olga | Lenox School | 4 Eden Avenue<br>West Newton 65, Mass. | II-Chamber<br>Mus.-Piano |
| STRASSER<br>Ilona | c/o Mrs. P. Ster<br>Housatonic St.,Lenox | 1809 Crawford Road,Suite<br>46, Cleveland 6, Ohio | IV - Op. Dram.<br>Alto |

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| STRAUS<br>Patricia | Mrs. Baddock<br>Lenox | 720 Park Avenue<br>New York, New York | V - Chorus |
| STROUSE<br>Charles Louis | Mrs. Hughes<br>Lenox | 229 West 78th Street<br>New York, New York | III- Comp.<br>Mr. Copland |
| SUNDERLAND<br>Jane Rachel | Lenox School | 33 Alderwood Road<br>Newton Centre, Mass. | V - Orch.<br>Violin |
| SWANSON<br>Andrew Peter | Tent on the Lake | 1 Intervale Road<br>Providence 6, Rhode Island | V - Chorus |
| SWEENEY<br>Cynthia | Lenox School | 68 Arnold Street<br>New Bedford, Mass. | V - Chorus |
| TAUB<br>Harry S. | Drake | 26 Norwalk Avenue<br>Buffalo, New York | II - Violin |
| TEJADA<br>Jose | Mr. Roy<br>Lenox | c/o Mmlle. Claire Dudoit<br>Kerlys Av.Duguescliu,Biarritz | V - Chor.-Gen.<br>Aud. |
| TENSER<br>Rose | Monument House<br>Lenox | 51 S. Broad Street<br>Mobile 21, Alabama | IV - Auditor |
| TERRY<br>Lorraine A. | Lenox School | Trumansburg<br>New York | V - Chorus |
| THOMAS<br>Hugh | Mrs. Knowlton<br>Fairview Ave.,Lenox | 2419 West 30th Street<br>Birmingham, Alabama | I- Chor.Cond.<br>Mr. Shaw |
| THORP<br>Peggy | Lenox School | Fries<br>Virginia | V - Chorus |
| THURMAN<br>Nell | Lenox School | 304 N. Cheney Street<br>East Point, Georgia | IV - Cond.-<br>Coach.-Piano |
| TOSAR<br>Hector A. Errecart | Tracy Hall | Boulevard Espana 2491<br>Montevideo, Uruguay | III-Composition<br>Mr. Milhaud |
| TRAVIS<br>Margaret H. | Lenox School | 285 Migeon Avenue<br>Torrington, Connecticut | V - Chorus |
| TRIMBLE<br>Lester Albert | c/o Mr. A. Phinney<br>New Lenox Road | 6342 Marchand Street<br>Pittsburgh 6, Pa. | III - Comp.<br>Mr. Milhaud |
| TROUPIN<br>Dorothy | Village Inn<br>Lenox | 1152 Beacon Street<br>Brookline, Massachusetts | IV - Scenic<br>Arts |
| TUPPER<br>Louise H. | Lenox School | 32 Queensbury Street<br>Boston, Massachusetts | IV - Auditor-<br>Costuming |
| URFE<br>Gonzales Orestes | Tracy Hall | Salud #617<br>Havana, Cuba | II - String<br>Bass |
| vanPAING<br>Barbara | Hilltop House<br>West Stockbridge | 1334 Alameda Padre Serra<br>Santa Barbara, California | V - Chorus |

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| VARKELL<br>Paul Robert | c/o Garvey's Cabins<br>Lenox Road, Pittsfield | 3318 Steuben Avenue<br>New York 67, New York | V - Chorus |
| VIENS<br>Edgar Alphonse | Drake Hall | 53 Howland Road<br>Fairhaven, Massachusetts | IV - Baritone |
| VITSKY<br>Annette Jean | Mr. F. Shepardson<br>24 Cliff Avenue,Pitts. | 21 Washington Avenue<br>Miami Beach, Florida | IV - Orchestra<br>French Horn |
| VOGT<br>Ruth | Lenox School | 90 Prospect Hill<br>Summit, New Jersey | V - Chorus |
| VORCE<br>Armand | c/o Mrs. Bull<br>Lenox | 6 North Catherine Street<br>Plattsburgh, New York | I- Orch. Cond.<br>Auditor |
| VOSE<br>Madelyn Elton | c/o Kirchner<br>Cliffwood St.,Lenox | 507 West Elm Street<br>Brockton, Massachusetts | IV - Op.Dram.<br>Soprano |
| VOTH<br>Duane Wilbur | Garage at Tanglewood | 712 South 8th Street<br>Quincy, Illinois | II - Orch.<br>Eng.Horn&Oboe |
| WALLER<br>Richard George | Tracy Hall | 184 Glendora Avenue<br>Long Beach 3, California | IV - Op. Ch.<br>Mus.-Clarinet |
| WATKINS<br>Laurel Bullock | | 1245 Elmwood Avenue<br>Evanston, Illinois | I-Chor. Cond.<br>Aud. Mr.Shaw |
| WEBER<br>Joan Frances | Lenox School | 2850 Paxton Rd.,Shaker<br>Hts.,Cleveland, Ohio | IV-Scen. Arts<br>Aud.-V-Chorus |
| WEIMER<br>Gail Franklin | Tracy Hall | 214 So. Columbia Street<br>Union City, Indiana | II - French<br>Horn |
| WEISMAN<br>Vladimir | c/o Mrs. Crosby<br>Walker Street | 257 W. 91st Street<br>New York, New York | II - Violin |
| WEISS<br>Piero Ernesto | Stonewall House<br>Lenox | Delafield Lane, River-<br>dale, New York 63, N.Y. | I - Orch.Cond.<br>Auditor |
| WENDER<br>Susan Ruth | Lenox School | 171 Oxford Road<br>New Rochelle, New York | II - Ch. Mus.<br>Piano |
| WESTERMAN<br>Jean | Lenox School | 715 Granger Avenue<br>Ann Arbor, Michigan | IV - Auditor |
| WESTMORELAND<br>John Somers | Drake Hall | Gibsonville<br>North Carolina | I - Chor.Cond.<br>Aud. - Shaw |
| WHALLON<br>Evan A., Jr. | Mrs. L. Bull<br>Walker St.,Lenox | Akron<br>Indiana | IV - Opera<br>Coach.-Piano |
| WHEELER<br>Harold Parker, Jr. | Tracy Hall | 923 East Fulton Street<br>Grand Rapids 3, Michigan | I- Or.Con.<br>Aud.-V-Chorus |

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| WHEELER<br>John L. | c/o Baker Farms<br>Lanesboro | Carroll College<br>Waukesha, Wisconsin | I-Chor. Cond.<br>Mr. Shaw |
| WHETSEL<br>Louise | Lenox School | 435 West 119th Street<br>New York, New York | IV - Auditor |
| WHITE<br>Dorothy Lee | Lenox School | Route 3<br>Springfield, Missouri | V - Flute |
| WHITING<br>Peggy Lee | Windsor Mt.<br>Cottage, Lenox | 143-20 Franklin Ave.<br>Flushing, L.I.,New York | IV - Op. Dram.<br>Soprano |
| WILFINGER<br>Gottfried Joseph | Tracy Hall | 1541 Warren Street<br>Allentown, Pennsylvania | II - Violin |
| WILLIAMS<br>Clayton Andrew | Mrs. Cavanagh<br>Main St.,Lenox | 5153 Raymond Avenue<br>St. Louis, Missouri | I- Orch. Cond.<br>Auditor |
| WILMERS<br>Susanne Margaret | Lenox School | 5588 Chamberlain Avenue<br>St. Louis, Missouri | IV - Violon-<br>cello |
| WINSTON<br>Frances Shirley | c/o Mrs. Hilton<br>13 Elm St.,Lenoxdale | 419 Raymond Street<br>Chevy Chase, Maryland | IV - Auditor<br>V - Chorus |
| WIRE<br>Dorothy | The Village Inn<br>Lenox | 5910 Green Street<br>Philadelphia, Pa. | I - Ch. Cond.<br>Aud. - Ross |
| WISE<br>Arthur | Goose Pond | Road # 5<br>Lisbon, Ohio | I-Orch. Cond.<br>Auditor |
| WITMER<br>Richard Clinton | Tracy Hall | 1317 Burton Street<br>Rockford, Illinois | V - Chorus |
| WOLODKIN<br>Nina B. | Lenox School | 5922 West Leland Avenue<br>Chicago 30, Illinois | II & V-<br>String Bass |
| WOODMAN<br>Meyer Hyman | Tracy Hall | 1005 46th Street<br>Brooklyn 19, New York | II & V-<br>Tympani |
| WRIGHT<br>Ned Clark | Tracy Hall | 575 Oneonta Street<br>Shreveport, Louisiana | I - Chor.Cond.<br>Mr. Ross |
| WUEBOLD<br>Eddie B. | Tracy Hall | 2447 at Clybourn & Fair-<br>view Av.,Cincinnati 19, O. | II & V-Tympani<br>Percussion |
| YANCICH<br>Charles Theodore | Tracy Hall | 1918 Indianapolis Blvd.<br>Whiting, Indiana | II - French<br>Horn |
| YARBOROUGH<br>William Closs, Jr. | Hampton Terrace<br>Walker Street, Lenox | Erskine College, Box 5<br>Due West, South Carolina | I-Chor. Cond.<br>Mr. Ross |
| YESKIN<br>Doris | Lenox School | 545 Belmont Avenue<br>Newark, New Jersey | II - Violin |
| YESSIN<br>Gerson | Drake Hall | 44 Devon Street<br>Roxbury 19, Massachusetts | II-Ch. Mus.<br>Piano-Shaw-Acc. |

| Name | Local Address | Home Address | Department |
|---|---|---|---|
| YOKOM<br>Virginia Elaine | Lenox School | 100 Cherokee Road<br>Pontiac, Michigan | II & V -<br>D. Bass |
| ZEITLIN<br>Zvi | Mrs. Soules<br>Hawthorne Street,Lenox | 140 Claremont A.,NY,27,NY<br>(Tel-Aviv, Israel) | II - Violin |
| ZIROVICH<br>Milan | Drake Hall | 1305 West Franklin St.<br>Jackson, Michigan | IV - Coaching<br>Piano |
| ZIGHERA<br>Francoise Marie | Mahkeenac Hts. | 6 Griggs Terrace<br>Brookline, Massachusetts | II - Cello |
| ZIGHERA<br>Frederic Bernard | Mahkeenac Hts. | 33 Pershing Road<br>Jamaica 30, Massachusetts | V - Chorus |
| ZUCKERBROD<br>Mary Ellen | Lenox School | 85-07 Abingdon Road<br>Kew Gardens 15, L.I.,N.Y. | V - Chorus |

*Tanglewood . . . 1948*

# The Berkshire Music Center

*and*

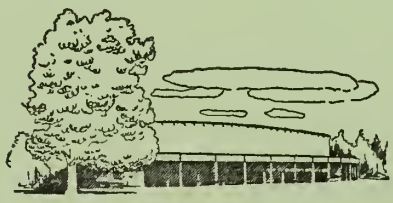
# The Berkshire Festival

*of the*

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

GEORGE E. JUDD, *Manager*



## A CALENDAR OF EVENTS

*Issued for the*

FRIENDS OF THE BERKSHIRE MUSIC CENTER

# The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

THE BERKSHIRE MUSIC CENTER was initiated in 1940 by Serge Koussevitzky and founded by the Boston Symphony Orchestra and Dr. Koussevitzky to provide an opportunity for music study in connection with the Berkshire Festival Concerts held annually by the Orchestra at Tanglewood. It is not a school for technical musical training, but rather a place where provision is made for the study of music on an advanced level through experience in group performance.

Dr. Koussevitzky has said, "What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music."

In 1946 the Society of Friends of the Berkshire Music Center was established for those interested in the development of the school. A voluntary contribution to the support of the Center constitutes membership in the Society. Guest tickets to performances by students of the Center will be issued to Friends within the limits of seating capacities. Checks should be made payable to the Boston Symphony Orchestra, Inc. and addressed to

FRIENDS OF THE BERKSHIRE MUSIC CENTER
*Tanglewood*, Lenox, Massachusetts.

August 8, Sunday — *Chamber Music Hall at 11:00 a.m.*

*Department II Chamber Music

*Shed at 3:30*

Berkshire Festival Concert — B 3

*Berlioz:* Fantastic Symphony — *Villa-Lobos:* Madoña — *Falla:* El Amor Brujo (Carol Brice, Mezzo Soprano) — *Siqueira:* "Nordestina" Suite No. 1. Eleazar de Carvalho conducting

August 9, Monday — *Theatre at 8:15*

*Department IV Opera Production

*Rossini:* The Turk in Italy

August 10, Tuesday — *Chamber Music Hall at 4:30*

*Department V Small Choir

*Shed at 8:15*

†Berkshire Festival — Extra Concert

*Tchaikovsky:* Symphony No. 6, "Pathétique" — Piano Concerto No. 1 (Seymour Lipkin) — Ouverture Solennelle, "1812"

August 11, Wednesday — *Shed at 4:30*

*Department V Orchestra

*Theatre at 8:15*

*Department IV Opera Production

*Rossini:* The Turk in Italy

August 12, Thursday — *Shed at 8:15*

Berkshire Festival Concert — C 1

*Weber:* Overture to "Der Freischütz" — *Stravinsky:* Petrouchka (Complete) — *Shostakovich:* Symphony No. 5. Leonard Bernstein conducting

August 13, Friday — *Theatre at 4:30*

*Opera Scenes by Department IV

*Shed at 8:15*

*Department II Orchestra

August 14, Saturday — *Shed at 10:00 a.m.*

BOSTON SYMPHONY ORCHESTRA REHEARSAL
(Benefit: Pension Fund)

*Shed at 8:15*

BERKSHIRE FESTIVAL CONCERT — C 2

*Debussy:* La Damoiselle Elue (Ellen Faull, Soprano — Eunice Alberts, Contralto — Women's Chorus) — *Brahms:* Requiem (Frances Yeend, Soprano — James Pease, Baritone — Chorus) Robert Shaw conducting

August 15, Sunday — *Chamber Music Hall at 10:30 a.m.*

*DEPARTMENT II CHAMBER MUSIC

*Shed at 3:30*

BERKSHIRE FESTIVAL CONCERT — C 3

*Beethoven:* Symphony No. 3, "Eroica" — *Sibelius:* Symphony No. 2

THE HAWTHORNE COTTAGE AT TANGLEWOOD
(SEE JULY 24)

BALDWIN PIANO VICTOR RECORDS

†*Broadcast on the network of the American Broadcasting Company from 9:30 to 10:30 p.m. Eastern Daylight Saving Time.*



Berkshire Athenaeum

# Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

*At* TANGLEWOOD

*Home of the Berkshire Festival*

Between Lenox & Stockbridge Massachusetts

1948

*THE TRUSTEES OF THE*

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

*Announce*

THE SIXTH SEASON OF THE

# Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

AARON COPLAND, *Assistant Director*

GEORGE E. JUDD, *Manager*

July 5 *to* August 15th, 1948

*At* TANGLEWOOD

*HOME OF THE BERKSHIRE FESTIVAL*

Between Stockbridge and Lenox, Massachusetts

# The Berkshire Music Center

The Trustees of the Boston Symphony Orchestra and the Music Director, Serge Koussevitzky, announce that the Sixth season of the Berkshire Music Center will be held during the summer of 1948 at Tanglewood, between Lenox and Stockbridge, Massachusetts. There will be a six-week session from July 5 to August 15 under the direction of Dr. Koussevitzky, with a Faculty of distinguished musicians including the principal players of the Boston Symphony Orchestra.

The Berkshire Music Center was initiated in 1940 by Serge Koussevitzky and founded by the Boston Symphony Orchestra and Dr. Koussevitzky to provide an opportunity for music study in connection with the Berkshire Festival Concerts held annually by the Orchestra at Tanglewood. It is not a school for technical musical training, but rather a place where provision is made for the study of music on an advanced level through experience in musical performance. No academic credit or certificate of achievement is given.

The courses of study at Tanglewood emphasize group performance. Students at the Music Center actively participate in orchestral, chamber music, choral, or operatic groups. Individual instruction is given only as it relates to group performance — coaching for chamber music and operatic roles, and sectional rehearsals for the orchestras. Dr. Koussevitzky has said, "Obviously we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music."

All members of the Music Center are entitled to attend the concerts of the 1948 Berkshire Festival, many rehearsals for these concerts, a series of special guest chamber music concerts to be given at Tanglewood, and all student concerts and operatic performances.

The student body of the Berkshire Music Center is limited in number. In the first four Departments, auditions or interviews are usually required for active participants. In the fifth Department, applicants are considered on the basis of their general qualifications. Students must be 18 years of age or over.

# The Faculty

## SERGE KOUSSEVITZKY, *Director*

AARON COPLAND, *Assistant Director*

RALPH BERKOWITZ, *Executive Assistant to the Director*

*Orchestral Conducting:*

SERGE KOUSSEVITZKY

*Assistants to Dr. Koussevitzky:*

LEONARD BERNSTEIN
RICHARD BURGIN
ELEAZAR DE CARVALHO

*Chamber Music:*

GREGOR PIATIGORSKY
RALPH BERKOWITZ
Members of the Boston Symphony Orchestra

*Composition:*

AARON COPLAND
DARIUS MILHAUD

*Opera:*

BORIS GOLDOVSKY
RICHARD RYCHTARIK
SARAH CALDWELL
LEO VAN WITSEN
FELIX WOLFES

*Choral Conducting and Chorus:*

HUGH ROSS
ROBERT SHAW
JULIUS HERFORD

*Solfège:*

KATHARINE WOLFF

*Harmonic Analysis:*

IRVING FINE

## *Instrumental Faculty*

(Members of the Boston Symphony Orchestra)

*Violin:*

Richard Burgin
Alfred Krips
Clarence Knudson
Vladimir Resnikoff
Einar Hansen
George Zazofsky

*Viola:*

Joseph De Pasquale
Georges Fourel
Eugen Lehner

*Violoncello:*

Jean Bedetti
Alfred Zighera

*Doublebass:*

Georges Moleux

*Flute:*

Georges Laurent

*Oboe and English Horn:*

Louis Speyer

*Clarinet:*

Victor Polatschek

*Bass Clarinet:*

Rosario Mazzeo

*Bassoon:*

Raymond Allard

*Horn:*

Willem Valkenier
James Stagliano

*Trumpet:*

Georges Mager

*Trombone:*

Jacob Raichman

*Harp:*

Bernard Zighera

*Timpani:*

Roman Szulc

*Piano:*

Lukas Foss

*Organ:*

E. Power Biggs

# The Five Departments

## I. CONDUCTING

*Orchestral Conducting* — Serge Koussevitzky

Leonard Bernstein, *assisted by* Eleazar de Carvalho

A very small number of students will be accepted for active participation. A larger number will be admitted as auditors and will have the opportunity of being present at Dr. Koussevitzky's rehearsals with the active participants. They will also attend daily lectures and sessions in score analysis and conducting technique, as well as rehearsals of the Boston Symphony Orchestra for the 1948 Berkshire Festival. In order to provide an opportunity for auditors to gain conducting experience, a practice orchestra will if possible be formed from the auditing division, to be rehearsed by members of the class in turn.

*Choral Conducting* — Hugh Ross *and* Robert Shaw

This course is a study of the technique and methods of choral conducting through actual practice. There will be two divisions, each limited in number: one under Mr. Ross and one under Mr. Shaw. Another group of properly qualified applicants will be accepted as auditors. Each active member will have opportunity to conduct various choruses which will be formed.

*Operatic Conducting and Coaching* — Boris Goldovsky

A limited number of coaches and conductors (pianists) will be accepted for study of various aspects of operatic conducting. For further particulars, see Department IV.

## II. ORCHESTRA AND CHAMBER MUSIC

*Orchestra* — Serge Koussevitzky

Leonard Bernstein, *assisted by* Eleazar de Carvalho
*and members of the* Boston Symphony Orchestra

A full symphony orchestra for students who have acquired technical competence and who wish a greater experience in the art of orchestral playing. Each week the Orchestra will be assigned a few works chosen to give variety of style and period. Members will first have the opportunity to study the parts with the principal players of the Boston Symphony Orchestra in sectional rehearsals. An orchestral concert will be given each week. Dr. Koussevitzky plans personally to rehearse and conduct at least one week; other rehearsals and performances will be under the direction of Dr. Koussevitzky's assistants and active students. Applicants for this Department are selected on the basis of auditions held during the spring of 1948.

*Chamber Music* — GREGOR PIATIGORSKY

*Assisted by members of the* BOSTON SYMPHONY ORCHESTRA

This activity is open to members of the Department II and Department IV Orchestras and a limited number of pianists, for special training in ensemble playing. New groups are formed weekly to study and perform works for strings, winds, piano and voice in various combinations. There is a weekly chamber music concert by the students.

*Song Repertoire* — RALPH BERKOWITZ

Song repertoire interpretation will be available to active singers in the Opera Department and pianists of Department II. The repertoire will consist of the great classic songs and song cycles as well as less-known works and ensemble pieces by representative composers.

## III. COMPOSITION

AARON COPLAND
DARIUS MILHAUD

This Department offers individual instruction in advanced work for a limited number of exceptionally talented students, to be equally divided in number between the classes of Mr. Copland and Mr. Milhaud. The course is directed toward the student of postgraduate calibre whose previous technical studies have prepared him for work in the large forms. There will be one individual lesson of 1½ hours and two 2 hour classes weekly, or the equivalent. Students will be encouraged to take part in the performance of music by the various groups such as the Festival Chorus. In addition, there will be informal meetings of the Department to play and discuss the work of the composition students.

For admission, letters of recommendation are required from two former teachers or from two musicians of reputation. Those whose recommendations are acceptable may be asked to submit scores of one orchestral composition and one chamber work and, if possible, piano pieces and songs.

## IV. OPERA

BORIS GOLDOVSKY

*Assisted by* RICHARD RYCHTARIK, *Scenic Director*; SARAH CALDWELL, LEO VAN WITSEN *and* FELIX WOLFES

*Opera Dramatics for Singers*

The chief aim of the summer's work will be the exploration of all paths consistent with dramatic truth and believable characterization in operatic performance. There will be a three-hour daily class devoted to the musical and dramatic realization of scenes from standard operas. At this time each singer will receive individual instruction in operatic acting and will benefit from a complete analysis and criticism of the present day methods of operatic *mise en scène*.

Members of the Opera Faculty will give a series of lectures on the technique of the stage, the principles of operatic dramaturgy, methods of study of score and text, Italian, French, German, and English diction, and other subjects dealing with the theory and practice of opera.

Active singers in the Opera Department, a selected group, will be chosen on the basis of auditions to be held during the spring of 1948. A larger number will be accepted as auditors in the Department.

### *Song Repertoire*

For particulars, see *Department II — Chamber Music.*

### *Conducting, Coaching and Stage Directing*

Great stress will be laid on independent collective efforts by student groups working on special projects. Each of these student groups will include the necessary number of singers, coaches, conductors, and stage directors, and will devote itself to selected projects, leading eventually to performance of scenes, acts, and complete operas. Admission to this activity will be on the basis of auditions or interviews.

### *Scenic Arts* — Richard Rychtarik

Qualified students will be accepted on the basis of interviews to study scenic design, the construction and painting of scenery, and lighting.

### *Costuming* — Leo Van Witsen

Mr. Van Witsen will give a course in the design and execution of theatrical costume to a selected group of qualified students.

### *Opera and Chamber Orchestra*

This ensemble, numbering 25 to 30 players, will study the operatic repertoire under the direction of members of the Opera Faculty. It will perform at productions of the Opera Department. In addition several sessions each week will be devoted to the chamber orchestra repertoire under the supervision of Eleazar de Carvalho. Dr. Koussevitzky plans to conduct at least one of these sessions, while the remainder will be conducted by Mr. Carvalho and others. A chamber orchestra concert will be given. Members of this orchestra will take part in Department II Chamber Music.

Members of this ensemble will be selected by audition during the spring of 1948.

## V. CHORAL SINGING — Hugh Ross, Robert Shaw
## ORCHESTRAL PLAYING — Richard Burgin

This is the largest department of the Music Center. Its activities are designed for music students, college students, teachers, amateurs — for all who wish a summer of living and working in music. The principle activities of the Department are:

*Festival Chorus*, consisting of most of the students at the Music Center, will prepare major choral works under Mr. Ross and Mr. Shaw for performance with Dr. Koussevitzky, Mr. Shaw and the Boston Symphony Orchestra in the 1948 Berkshire Festival.

*Madrigal Group*, a selected group under the direction of Hugh Ross, will study *a cappella* music and music with small instrumental ensembles in the Medieval and Renaissance styles.

*Small Choir*, a selected group, will work under the direction of Messrs. Ross and Shaw.

*Orchestral Playing*. The Department V Orchestra, less advanced than that of Department II, will have daily rehearsals under Richard Burgin of works from the symphonic repertoire. Performances of works for orchestra will be given under the supervision of Mr. Burgin. Boston Symphony Orchestra Faculty members will give sectional training and during the first half of the session will coach chamber music groups formed from members of the Department V Orchestra.

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## Additional Activities open to all Departments:

*Seminar in very old and new music* under the direction of Aaron Copland and Julius Herford. The purpose of the Seminar is to acquaint students with various phases of music with which they would not ordinarily be familiar. Most musical experience ranges from Palestrina to Stravinsky. On the assumption that it is important for the listener to broaden his experience, very old and very new music will be discussed and performed. Several sessions per week will be held for five weeks, each session devoted to a single topic, discussed by the lecturer and illustrated by performers from the student body.

*Forum Meetings*, with Mr. Copland as Moderator, will be held to discuss various aspects of music.

*Harmonic Analysis*, as related to musical form, under Irving Fine.

*Solfège*, under Katharine Wolff.

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# General Information

Application to the Berkshire Music Center should be made on the enclosed application form. Applicants will be notified of whatever auditions, interviews or further particulars may be required. Applicants for Conducting, Orchestra, Composition and Opera will receive supplementary application forms requesting more detailed information. Students cannot be accepted in more than one Department, or for less than the full six weeks' session.

Notification of acceptance or rejection of applications will be sent during the early part of May, 1948.

Registration will be held from July 1 to 4, inclusive, at Tanglewood.

Tuition Fee: $120. An extra fee of $20 is charged for Active Conducting, Orchestral or Choral; for Composition; and for Singers in Opera. A registration payment of $10 is due upon notification of acceptance. The balance of the tuition is payable in advance or at the time of registration.

Age Limit: 18 years or over.

Dormitory accommodations for single men or women (about 100 of each) are available in Lenox. Reservations for dormitory accommodations must be made in advance through the Music Center. Rates for the six-week session will be approximately $175 for lodging and two meals (breakfast and dinner) daily. The dormitory fee is payable in full either in advance or at the time of registration. The Music Center does not have accommodations for married students or families.

*For a listing of hotel or guest house accommodations in the Berkshires other than the dormitories, please address the* Berkshire Hills Conference, Pittsfield, Massachusetts.

Expenses for the session vary widely with the requirements of the individual. Minimum expenses including tuition are estimated at $325 to $350.

Private Instruction, either instrumental or vocal, is not a part of the course of study at the Music Center. Students wishing private lessons are requested to make individual arrangements with members of the Faculty after arrival at Tanglewood.

G. I. Bill: The Berkshire Music Center is an approved place for education under Public Laws 346 and 16, the so-called "G. I. Bill of Rights." Qualified veterans may apply through the Veterans Administration for financial assistance. Applicants who intend to enroll under the G. I. Bill *must* present their Certificates of Eligibility at registration.

Scholarships: A limited number of scholarship grants toward tuition are available for advanced students. These scholarships are in general restricted to students of orchestral conducting (active), orchestral instruments in Departments II and IV, composition and opera (active). No funds are available for dormitory and living expenses.

Scholarships are granted within the limit of the funds available to those who best satisfy the requirements of musical ability, financial need and good character. The purpose of the scholarship awards is to enable students who would otherwise be unable to do so to attend the Berkshire Music Center. Scholarships are not intended as prizes for musical excellence, and it is expected that applicants who are able to attend without financial assistance will not apply for aid.

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*For other information, please address:*


Thomas D. Perry, Jr.

BERKSHIRE MUSIC CENTER

Boston Symphony Orchestra, Inc.

Symphony Hall

Boston 15, Massachusetts


*(From June 1 to August 20*—Tanglewood, Lenox, Massachusetts)

# 1948 Berkshire Festival

## Fourteen Concerts by

## THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

LEONARD BERNSTEIN, ELEAZAR DE CARVALHO and ROBERT SHAW, *Guest Conductors*

STUDENTS at the Berkshire Music Center are provided with tickets for the 1948 Berkshire Festival. Those who are unable to attend the Music Center or whose friends and family wish to attend the Festival concerts may apply for tickets by writing the address given below. Series subscriptions will be accepted until June 1, 1948.

The 1948 Berkshire Festival will consist of fourteen concerts — the customary three Series of three concerts each and five Extra Concerts, as follows:

IN THE THEATRE-CONCERT HALL

| | |
|---|---|
| Sunday afternoon, July 18 | Extra Concerts, BACH and MOZART |
| Tuesday evening, July 20 | |
| Sunday afternoon, July 25<br>Repetition of July 20 program | |
| Tuesday evening, July 27<br>Repetition of July 18 program | |

IN THE MUSIC SHED

| | |
|---|---|
| Thursday evening, July 29 | SERIES A |
| Saturday evening, July 31 | |
| Sunday afternoon, August 1 | |
| Thursday evening, August 5 | SERIES B |
| Saturday evening, August 7 | |
| Sunday afternoon, August 8 | |
| Tuesday evening, August 10 | Extra Concert, TCHAIKOVSKY |
| Thursday evening, August 12 | SERIES C |
| Saturday evening, August 14 | |
| Sunday afternoon, August 15 | |

For listing of hotel or guest house accommodations in the Berkshires, write the Berkshire Hills Conference, Pittsfield, Massachusetts

*Please draw checks to* BOSTON SYMPHONY ORCHESTRA, INC. *and address all inquiries to* BERKSHIRE FESTIVAL, Symphony Hall, Boston 15, Massachusetts—*after June 1*, Tanglewood, Lenox, Massachusetts. *Tel.* Lenox 600

# TICKET PRICES

*(Federal Admission Tax Included)*

UNTIL JUNE 1, 1948, SERIES tickets and tickets for EXTRA CONCERTS will be available at the following prices:

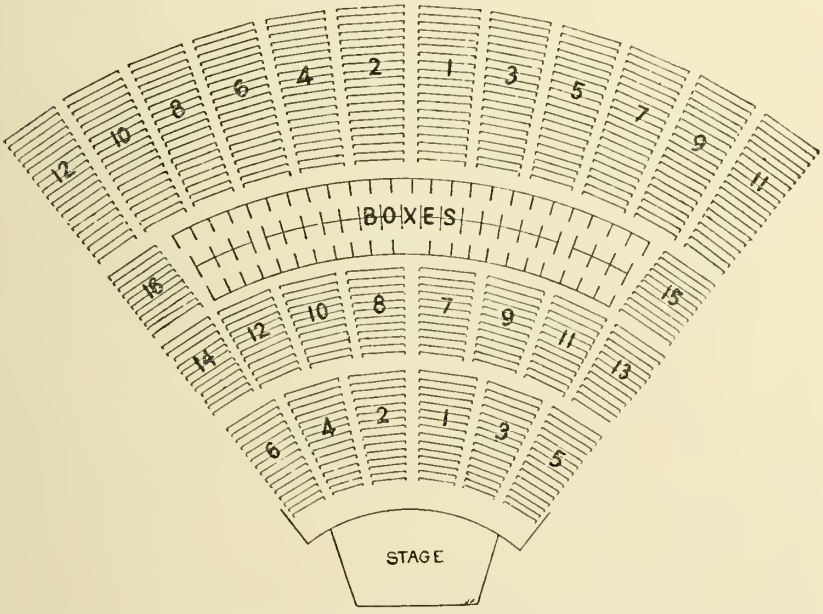
THREE CONCERTS IN ONE SERIES:

| | | | |
|---|---|---|---|
| *Box* (seating 6) . . . . | $100.00 | *Front Sections* 5, 6, 13, 14, 15, 16 . | $9.00 |
| *Front Sections* 2, 4, 8, 10, 12 | | *Rear Sections* 1 to 8 inclusive . . | 7.50 |
| 1, 3, 7, 9, 11 . . . | 12.00 | *Rear Sections* 9, 10, 11, 12 . . . | 5.00 |

EXTRA CONCERTS — These prices available *ONLY* to subscribers to one or more of the three series:

Sunday afternoon, July 18 . . . . . $3.50 and $2.50
Tuesday evening, July 20
Sunday afternoon, July 25 . . . . . $3.50 and $2.50
Tuesday evening, July 27
Tuesday evening, August 10 (TSCHAIKOVSKY) $3.50 $3.00 $2.50
Box seats $5.00 (Six seats in a box)

NOTE: Persons who are unable to attend any of the Series but wish to apply for one or more of the Extra Concerts may do so now at the single concert prices given below. Orders will be filled after June 1.




SEATING PLAN — MUSIC SHED, BERKSHIRE FESTIVAL

AFTER JUNE 1, 1948, any remaining tickets will be available *ONLY* at the following SINGLE CONCERT prices:

Sunday afternoon, July 18 . . . . . $4.00 and $3.00
Tuesday evening, July 20
Sunday afternoon, July 25 . . . . . $4.00 and $3.00
Tuesday evening, July 27
Other concerts (July 29, 31, August 1, 5, 7, 8, 10, 12, 14, 15) $5.00 $4.00 $2.50
Box seats $6.00 (Six seats in a box) — Box $36.00

## *The Friends of the Berkshire Music Center*

is an organization of the several hundred persons who are interested in the Music Center and contribute financially to its support. Dr. Lewis Perry is National Chairman. Members of the Friends of the Berkshire Music Center are invited to many of the numerous orchestral, choral, chamber music, and operatic performances given by the Music Center. Each season there are approximately forty such performances, to which admission is by invitation only.

Contributions from the Friends are devoted to a general Scholarship Fund which is used to help deserving students. Added to the Scholarship Fund are the contributions of RCA-Victor from the sales of its "Berkshire" Model and gifts of other organizations and individuals.

A voluntary contribution to the support of the Music Center constitutes membership in the Friends. Contributions should be sent to the Friends of the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts. (Between June 1 and August 20: Tanglewood – Lenox, Massachusetts.)

## *TANGLEWOOD*

Tanglewood, whose extensive grounds were given to the Boston Symphony Orchestra, was once the meeting place of Emerson, Holmes, and Melville. It was here that Hawthorne lived for a year, imagined his "Tanglewood Tales," and wrote "The House of the Seven Gables."

For the uses of the school there are the original house, the converted barn on the lake road, the large Shed where the Festival concerts are given, the Theatre-Concert Hall, the Chamber Music Hall, and a number of studio units, including a replica of Hawthorne's "Red Cottage."

The school library contains scores, books on music, and phonograph records. There is a music shop.

The spacious grounds, extending from West Street, Lenox, to the shore of Lake Mahkeenac in Stockbridge, with meadow land, gardens, and trees, are at the disposal of the students. There are facilities for swimming and boating on the lake and opportunities for riding, golf, tennis, excellent mountain walks and drives in the vicinity. Tanglewood is open for inspection throughout the year.

Please do not write in this space.

Fasten small photograph here.

# 1948

# *Berkshire Music Center*

SERGE KOUSSEVITZKY, *Director*

*at* TANGLEWOOD

Between Lenox and Stockbridge, Mass.

## APPLICATION FOR ADMISSION

SCHOOL TERM: July 5 to August 15, 1948. Applications must be returned before May 1, 1948. Date: .....

NAME: ..... SEX: Male ☐, Female ☐
Last First Middle

PRESENT OR SCHOOL ADDRESS: .....

.....

PERMANENT ADDRESS: .....

.....

AGE: ..... DATE OF BIRTH: ..... PLACE OF BIRTH: .....

EDUCATION: Schools attended. Location Date of attendance Degrees or Diploma

High School .....

College .....

Graduate or professional school .....

Music School .....

Principal Music courses and Instructors in any of the above schools

Course: ..... Instructor: .....

..... .....

..... .....

Other music study (*specify*): .....

PRESENT OCCUPATION (*other than musical*): .....

PRESENT MUSICAL ACTIVITIES: .....

.....

Are these musical activities professional? Yes ☐, No ☐.

PREVIOUS PROFESSIONAL EXPERIENCE: .....

.....

GENERAL INFORMATION: Have you ever applied for admission before? Yes ☐, No ☐, Year .....

Have you ever been enrolled at the Music Center? Yes ☐, No ☐, Year .....

For the purpose of forming the *Festival Chorus*, please fill in the following:

My voice is: Soprano ☐, Alto ☐, Tenor ☐, Bass ☐.

Do you wish to apply for dormitory accommodations? Yes ☐, No ☐.

*For a listing of hotel or guest house accommodations in the Berkshire other than the dormitories, please address the* BERKSHIRE HILLS CONFERENCE, PITTSFIELD, MASSACHUSETTS.

Do you intend to enroll under the G.I. Bill of Rights? Yes ☐ No ☐, Public Law 346 ☐ or 16 ☐.

If you are a veteran and eligible under the G.I. Bill, but do not intend to take advantage of it, please explain briefly: .....

.....

*Students who enroll under the G.I. Bill of Rights must present their Certificates of Eligibility at the time of registration at Tanglewood.*

**PLEASE FILL IN REVERSE SIDE**

DEPARTMENTAL: Please check the Department for which you wish to apply:

NOTE: The schedule of each Department is planned as a full-time activity; in general, students may not have active status in more than one division. All students are given the greatest possible opportunity to observe the activities of the other Departments. All students, except members of Department II and Active Singers in Department IV, are expected to take part in the Festival Chorus.

Applicants will receive supplementary application forms requesting more detailed information regarding qualifications. Applicants for active status in Departments I, II, IV and V may be asked to present themselves for auditions or interviews during the Spring of 1948. Applicants for Department III may be asked to submit scores.

*Applications for less than the full term of six weeks cannot be accepted.*

DEPT. I. CONDUCTING: Orchestral Conducting, *Active ☐, Auditor ☐.

Choral Conducting, *Active ☐, Auditor ☐, under Mr. Ross ☐, Mr. Shaw ☐.

(Applicants for the course in Operatic Conducting and Coaching should apply under Department IV.)

DEPT. II. ORCHESTRA AND CHAMBER MUSIC: ☐

Instrument .....

DEPT. III. COMPOSITION* ☐

DEPT. IV. OPERA: *Opera Dramatics: ☐ (Voice:.....), Song Repertoire ☐,

Operatic Conducting and Coaching (pianists) ☐, Stage Directing ☐,

Scenic Arts ☐, Costuming ☐, Opera and Chamber Orchestra ☐.

Auditor ☐ Instrument.....

DEPT. V. CHORAL SINGING: ☐ Voice: Soprano ☐, Alto ☐, Tenor ☐, Bass ☐.

Have you ever sung in a chorus? Yes ☐, No ☐. If so, where? .....

..... Dates: .....

ORCHESTRA AND CHAMBER MUSIC ☐, Instrument.....

Please list a few of the most difficult pieces you can play, to give some indication of your technical proficiency:.....

.....

.....

ADDITIONAL ACTIVITIES (open to all students): Do you wish to join the course in Solfège? Yes ☐, No ☐.

Do you wish to join the course in Harmonic Analysis? Yes ☐, No ☐.

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*This form, with a small photograph of the applicant attached to the front, should be mailed as soon as possible to:*

Thomas D. Perry, Jr.

BERKSHIRE MUSIC CENTER

BOSTON SYMPHONY ORCHESTRA, INC.

SYMPHONY HALL — BOSTON 15, MASSACHUSETTS

(*from* June 1 *to* August 20: *Tanglewood — Lenox, Massachusetts*)

General tuition is $120. For courses marked with an asterisk (*) there is an extra fee of $20. A registration payment of $10 is due upon receipt of notice that the application is accepted. The balance of the tuition is payable on or before the day of registration.

**PLEASE FILL IN THE REVERSE SIDE**